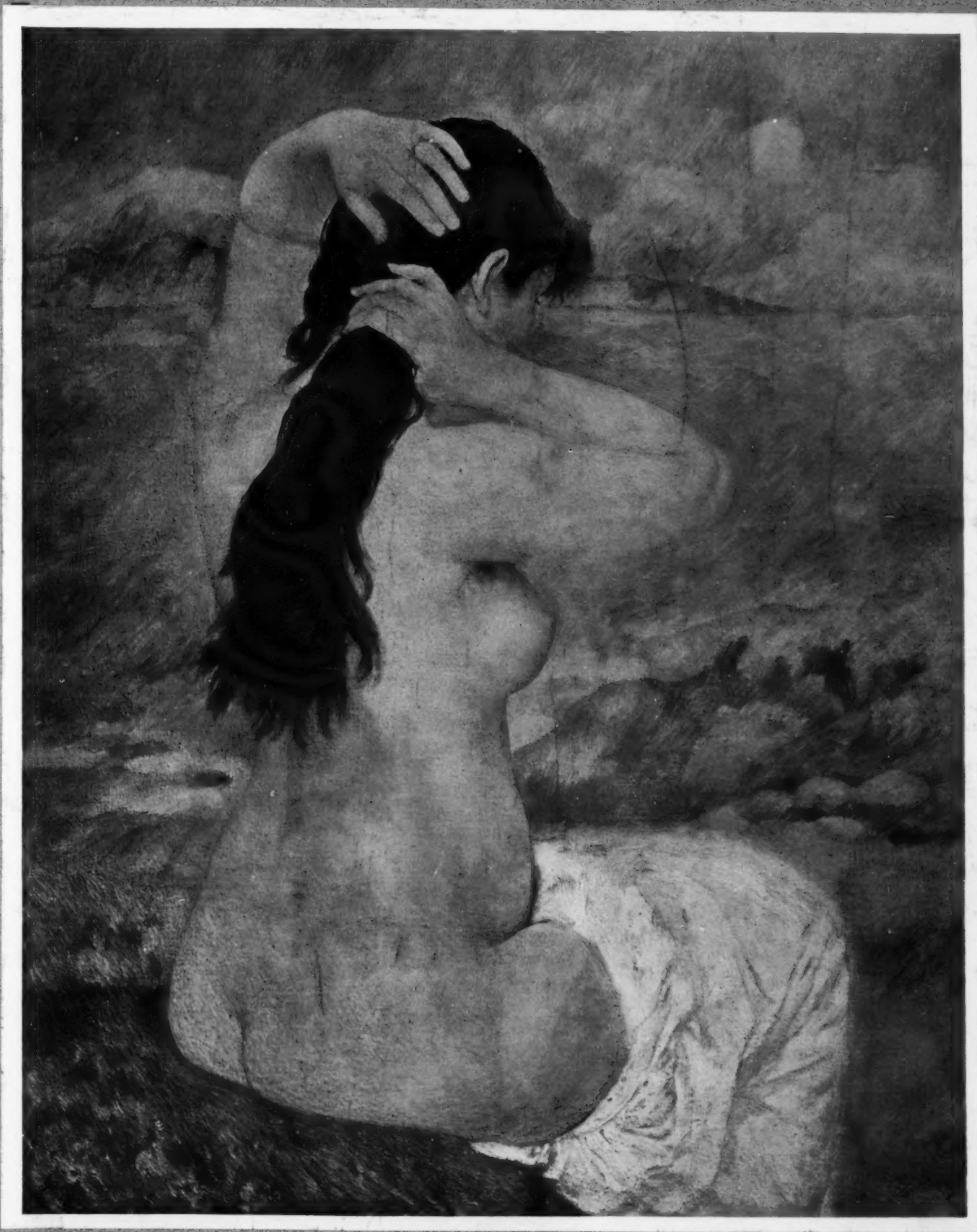


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The ART NEWS



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NEW YORK, JANUARY 4, 1930

Vol. XXVIII—No. 14—WEEKLY

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The ART NEWS

S. W. FRANKEL, Publisher

NEW YORK, JANUARY 4, 1930

Purchases in All Fields of Art Heavy in 1929

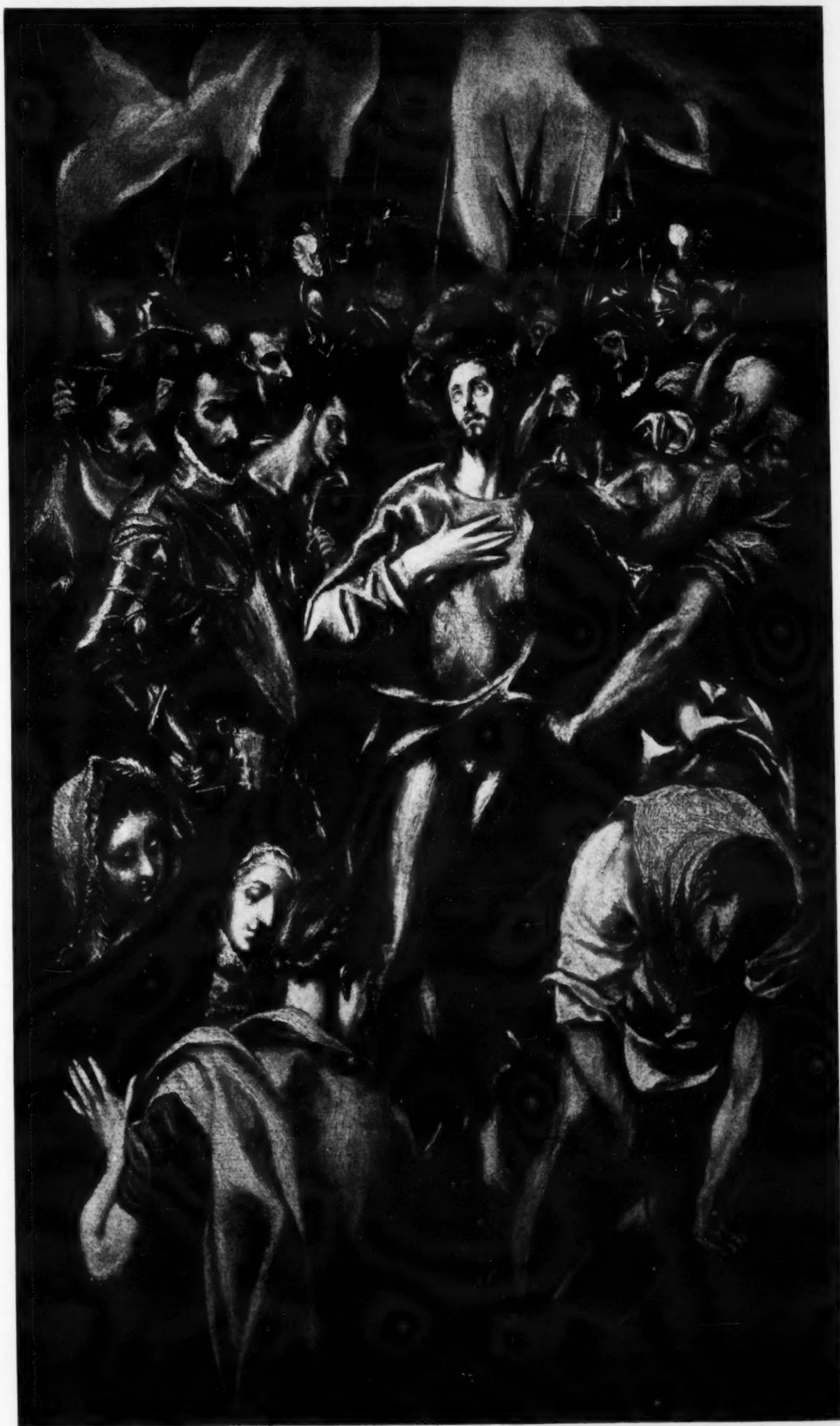
Many Important Acquisitions Were Not Announced But Published List Is Longer Than in Other Years

Although during the 1929-1930 period, there was the usual difficulty in obtaining confirmation or detailed reports concerning many important sales of paintings and sculpture, the list of works of art sold during this period to both private collectors and museums is far more comprehensive than has been the case for several years. Old masters, paintings by the French impressionists and early sculptures have all figured prominently in the purchases of well known connoisseurs and museums. In a great number of cases, both the names of the buyers and of the dealers from whom these works of art were acquired have been announced.

The list of works by old masters sold to American private collectors during the past twelve months is an imposing one. Among the first purchasers of 1929 was the sale by Wildenstein and Company of the "Portrait of Mme. de Baglion," by Nattier to W. W. Erickson. A few weeks later, the acquisition of Frans Hals' "The Kettle Drum Player," by William J. McAneeny was announced by the Reinhardt Galleries. In February, Mr. and Mrs. Edward A. Faust of St. Louis secured from the Wildenstein Galleries an interesting work by Bernardino Fungal, "The Saving of Hippo." In June appeared somewhat contradictory reports concerning Jules Bache's acquisition of "The Portrait of a Woman," by Durer, from Sir Joseph Duveen. Although there has never been official confirmation of this sale, we understand that the Durer is now displayed in Mr. Bache's collection. It was not until this December, that another significant sale of an old master was made to a private collector. At that time Mr. Julius Haass of Detroit purchased from the Paul Bottenwieser Gallery, Frans Hals' lively "Portrait of a Girl." Two of the most important sales of the year took place shortly after the Hals purchase, the acquisition by J. Pierpont Morgan from Agnew and Sons of a portrait by Tintoretto, presumably the likeness of a Moorish private ambassador to Venice and the purchase by Max Epstein of Chicago of Rembrandt's "Portrait of a Young Man in a Large Turban," from Böhrer and Steinmeyer. Late in December, word was received that Mr. Carlton Higbie of Detroit had acquired a canvas by Bernardino Luini, entitled "Modesty and Vanity."

The record of sales of outstanding works by French XIXth century Impressionists is also extremely interesting, if briefer than that of the old masters. March saw the purchase by Mr. and Mrs. Chester Dale of Degas' brilliant "Lady in Black," secured from the Marie Sterner Galleries. The fall season was marked by the acquisition by A. C. Goodyear of one of Gauguin's most important works, "L'Esprit Veille," which was obtained from De Hauke and Company. Another notable sale in the XIXth century French category, was the purchase of Manet's "Journal Illustré" by Mrs. L. L. Coburn from the Howard Young Galleries. Recently, the Chester Dales made another significant acquisition in the field of XIXth century art when they acquired Mary Cassatt's "The Loge," from the Wildenstein

(Continued on page 4)



"ESPOLIO"

This painting, in the possession of the Heinemann Galleries of Munich, has been identified by Dr. August L. Mayer as a late version of this well known composition.

By EL GRECO

MARIN SHOW OPENS NEW GALLERY

Stieglitz's new gallery, "An American Place," has just been opened at 509 Madison Avenue, quite fittingly with the 1930 Marin show. Stieglitz has done a remarkable thing in the gallery, and with the simplest means, has created the first really modern exhibition rooms in New York. There

(Continued on page 7)

Boucher Mural Acquired by the Detroit Museum

By W. R. VALENTINER

Whatever may have been the complaints of Diderot and other predecessors of the French Revolution and of Anglo-Saxon Puritans against the great Rococo painters of the Louis XV period, especially Boucher, it cannot be denied that these artists repre-

(Continued on page 6)

REASSEMBLED AIX TRIPTYCH IN LOUVRE

PARIS.—At the Louvre Museum on the afternoon of December 15th at two o'clock the reconstruction of the triptych of the church of the Madeleine at Aix-en-Provence by the direction of the national museums was presented in the presence of M. Pierre Marraud, Minister of Public Instruction, and of

(Continued on page 7)

December Sales in Paris Bring Best Prices of Season

Single Sessions at Hotel Drouot and Galerie Georges Petit Each Bring Over Two Million Francs.

PARIS.—As in London and Berlin, December prices in Paris auction rooms are the highest thus far realized during the current season. Dismal predictions as to the effect upon the art market of the recent stock exchange crash had small effect upon the audience who gathered at the Hotel Drouot on December 12th, when the "Maurice B. D." collection of sixteen fine works by Impressionist masters was sold. On the following day, at the Georges Petit Galleries, the market for paintings, furniture and tapestries of the XVIIth and XVIIIth century was equally vindicated in a dispersal which also realized over two million francs.

The highest price paid in the sale of the "Maurice B. D." collection was the 330,000 francs given for Renard's portrait of Mlle. Romaine Lacaux, which was exhibited in the showing entitled "La Jeunesse," held in Paris in June of 1928. The canvas was signed to the right and dated 1864. The grand total realized by this dispersal was 2,373,000 francs, a large figure when one considers that the collection contained but sixteen paintings.

The next highest prices were obtained for three Monet's, among which "Le Parlement à Londres" of 1903 fell to Mr. Chester Dale's bid of 260,000 francs. "Les Meules," signed and dated 1861 and "Le Pont de Bois à Argenteuil," which was painted about 1872, both fell to M. Canone, for 260,000 and 200,000 francs respectively.

Four canvases by Sisley also brought excellent prices, the finest of them, the "Effet de Neige," signed and dated 1874, bringing 210,000 francs. The "Route de Louveciennes," of 1878, brought 100,000 francs; the "Pont de Moret en été" of 1888, 101,000 francs, and an autumn version of the same scene, formerly in the Depeaux collection, 130,000 francs.

The only Degas in the sale, "La Mendiante Romaine," of 1857, was secured by M. Paul Rosenberg for 120,000 francs. This painting was described and reproduced in *L'Art de notre Temps* by P. A. Lemoisne. There was also but a single Corot in the sale, his "Route blanche (Saintry, près Corbeil)" done in 1873, which was won by Baron Leoni for 195,000 francs. This work is described and reproduced in the Robaut publication and was included in the Hoschede sale in 1875.

For the finest of the two Pissarros, "Le pont Cornille à Rouen," signed and dated 1896, 142,000 francs was paid, while a less interesting and typical work, "La Gardeuse d'Oies" of 1875, brought 65,000 francs.

Prices for works by Callebotte and Guillaumin were naturally lower than those paid for paintings by leaders of the Impressionist school. Two canvases by Callebotte, "La Place du Marche," and "Le Pont d'Argenteuil" reached 18,100 and 20,000 francs re-

(Continued on page 5)

Purchases in All Fields of Art Were Heavy in 1929

(Continued from page 3)

Galleries at a price reported to be the highest ever paid for a work by this artist.

Contemporary paintings, both French and American, were added to many private collections during the course of the year. Among the purchasers of works by living French artists were Mr. Frank Crowninshield, who secured Matisse's "Girl in an Interior," from the Reinhardt Galleries. From these same galleries Edward L. Bernays acquired "The Two Girls," by Pascin and Mr. and Mrs. Sam Lewisohn, their "Head of a Girl," by Maurice Sterne. At the opening of the new 6 East 56th Street Galleries in November, Mr. and Mrs. Chester Dale gave evidence of their appreciation of fine things in contemporary American, as well as in modern French art, by their purchase of Arnold Geissbuhler's bronze, "Portrait of Portia Bell." Many works by the late Arthur B. Davies were acquired by American private collectors during the past year. One of his most important canvases, "I Hear America Singing," was sold by the Ferargil Galleries to a New York amateur for a reported price of \$12,000. "Florentine Hills," and "The Listeners" were sold by the same firm to Mr. and Mrs. Wendell T. Bush. Miss Edith Stephens of Wilkes Barre, Pa., purchased "Summer Lush," while Mrs. Mary O. Jenkins acquired the "Isolde." In addition to these paintings, many other works by Davies were sold during the Ferargil exhibition. Works by Horatio Walker also figured prominently in the sales of paintings by American artists. "Hauling Logs," and "Haymaking," were added to the collection of Mrs. D. H. Reese through the Ferargil Galleries, while Mr. Harry A. Norton and a widely known Quebec collector also acquired examples by this artist from the same firm.

Among the works by XVIIIth century English and American artists purchased during the past year for private collections, was the "Portrait of the Duke of Wellington," sold to a New York amateur by Carlberg and Wilson, and the "Portrait of George Washington" by Gilbert Stuart, sold by the Ehrich Galleries to a New

York client whose name was not announced. These same galleries sold Romney's "The Blue Boy," to an anonymous Long Island collector. Although not fitting into any definite category, the sale by Mr. Arthur Newton of the portrait of the Grand Duchess Helena Pawlowna, by S. S. Tchoukin, a Russian artist of the early XIXth century, to Mrs. E. J. Ludvigh, may be mentioned here.

There were many other important sales made to private collectors during the year in which it was impossible to secure the names of purchasers. Among these, was the "Christ in the House of Simon," sold by the Durand-Ruel Galleries; a Ruysdael landscape acquired from the Newhouse Galleries by a prominent Los Angeles collector and the sale by the Ehrich Galleries of the "Portrait of Judith Leyster" by Hals to a Washington, D. C., connoisseur. In December, a Midwestern purchaser secured from the Reinhardt Galleries, Rembrandt's portrait of a man in a red cap, while at about the same date, two very fine French XIIth century capitals depicting the "Last Appearance of Christ to His Disciples" and "The Baptism of Christ" were sold by Demotte, Inc., to an anonymous purchaser. At about this same time Demotte also sold a French XIVth century statue of St. Barbara to an American private collector.

Museums throughout the country were unusually active in art purchases throughout the year. Among the most notable works secured by the Metropolitan Museum during the 1929-1930 period were the purchase from P. W. French and Company, of the "Bust of Marechal du Muy"; Cranach's "The Judgment of Paris," acquired in the Marzell de Nemes sale in Amsterdam; the acquisition last November of a fine Greek limestone relief of the IVth century and in the same month a surprising and very discriminating addition to the group of contemporary European sculpture—the purchase of the "Torso of a Woman," by Maillol, secured directly from the artist. Other sculpture purchases made by the Metropolitan during the past year include an over-life-size Roman marble figure of Protesilaos, dating after the middle of the Vth century and a Vth century Greek relief in Pentelic marble. Also deserving of mention on this occasion are the acquisition, through the generosity of George D. Pratt of two Chinese paintings, probably of the Sung period; the purchase in April of a signed Athenian krater of about 420 B.C., and the May announcement of acquisitions which included two fine panels of XIVth century glass, probably from the vicinity of Cologne and of Goujon's "Descent from the Cross." In September, a Chinese fresco of the Sung dynasty was acquired by this same museum through the generosity of Dr. Otto Burchard.

As in former years, the Detroit Museum was one of the most active purchasers of art during the year. In February, they bought "A Peasant Family," by Matthieu le Nain; in September, "The Bust of a Young Woman," by Giovanni della Robbia and in October, the "Head of Venus" by Maillol from the Flechtel Galleries of Berlin. In the field of early American art, two interesting purchases were made by D. M. Ferry of the Detroit Founder's Society for the museum. These were the acquisition from the Ehrich Galleries of the "Por-

trait of Edward Everett" by Samuel F. B. Morse, and of John Neagle's "Portrait of the Reverend Gregory B. Biddell," from the same galleries.

Among the many works of art acquired by Detroit through the generosity of various private benefactors and dealers, are the "Madonna and Child," by Tiepolo, secured by Mr. and Mrs. Charles T. Fisher; a Sung scroll painting bought by the Founder's Society; an "Interior" by Van der Burch, given by Mr. and Mrs. John S. Newberry; the "Birth of Love," by Giacomo Basano, presented by A. E. Silberman, and a portrait by Moroni, presented by Mr. Howard Young.

Among the many European purchases made by Dr. Valentiner during his summer sojourn abroad were the "Portrait of a Man," by Velasquez, a landscape by Boucher, several Italian primitives of the Florentine and Siennese schools and some rare Gothic and Florentine velvets and brocades. A "Madonna and Child" by Luca della Robbia, was purchased in the Simon sale at Cassirer's. Another notable gift to the Detroit Institute of Arts during 1929-1930 was the presentation by the Van Diemen Galleries of the "Portrait of a Man," by Van Dyck.

The St. Louis Museum came notably to the fore during the past twelve months with several additions of unusual importance. Perhaps the most interesting of these was the acquisition from the Wildenstein Galleries of the "Joueurs des Quilles," by Pieter de Hoogh. Also noteworthy was the sale by the Ehrich Galleries of Copley's portrait of Henry Addington, first Viscount of Sidmouth. Toledo, also, upheld the principle so often advocated in these columns of acquiring a few works of genuine distinction, rather than a large number of minor paintings. Their purchases of Goya's "The Bull Fight," and the acquisition abroad of Clouet's "Elizabeth of Valois," are alike deserving of commendation. Both of these paintings were bought from the Edward Drummond Libbey fund. In the field of early sculpture, Toledo also bought last year a French XIIIth century wood carving of Christ and a XIVth century Spanish, "Christ on the Cross."

Among the most important acquisitions of the year made by the Chicago Art Institute were the gift from Mrs. Charles H. Scheweppe of a XVth century Gothic tapestry of the Bear Hunt purchased from Demotte, and the purchase at the Spiridon sale of a Crucifixion by Carlo Crivelli for 250,000 marks. Other acquisitions of the year made by this museum include a late Greek marble relief, secured through the generosity of Robert Treat Paine II, "Summer Garden," by Segonzac, acquired through the Witherbotham Fund and a Tang head in dried lacquer, an anonymous gift.

Many of the most important Cleveland purchases of the year were made through the Wade fund, from which were bought an Assyrian alabaster relief from the time of Assurnasirpal III and a German Gothic wood carving, "Christ and St. John the Evangelist." A life-size portrait of a Roman statesman was purchased during the past year for the classical collection of this museum.

The Pennsylvania Museum showed during the past twelve months its usual almost superhuman activity in acquiring period rooms and interiors. A Burgundian portal and Catalonian cloister were secured in January through the generosity of an anonymous donor; in April there were acquired a Venetian Gothic room from the Sorenzo palace, the gift of H. Yale Dolan and Clarence W. Dolan; and in the same month Mr. Edward Bok pre-

sented a XVIIth century Dutch interior. A Louis XVI room, from the Hotel Letellier, came to the museum in May through the generosity of Mrs. Alexander Hamilton Rice, while in July, Mr. Henry Doelfinger of Merion, Pa., came forward with the gift of a German Renaissance room from the Schloss von Dietrichstein. In June, an anonymous donor presented the museum with a Romanesque cloister and facade. Last November, a French Gothic room of the XVth century, was acquired through the generosity of Mr. and Mrs. Wharton Sinkler.

The most notable gift to Pennsylvania in the modern field was the pres-

entation by Mr. and Mrs. Philip S. Collins of "Daphnaes of the Ravine," and "Appuan, Many Folded," by Arthur B. Davies, both purchased from the Ferargil Galleries during their memorial exhibition of the artist's work. The Chinese art collection of the Pennsylvania museum was greatly enriched by the presentation last June by Edward B. Robinette of the Simkhovitch collection of paintings and a Chinese palace hall. Early in the year, the museum's tapestry collection also received an important addition, through the gift by Mr. J. Horace Harding, of the important

(Continued on page 5)



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MANY IMPORTANT SALES IN 1929

(Continued from page 4)

Beauvais weave which he had purchased from P. W. French & Co., after that firm had undergone long negotiations with the French government for holding the tapestry in America. Among the purchases made by Pennsylvania last year from the Charles H. Ludington fund was a tile relief of a standing Bodhisattva. In September of this year, Ell Kirk Price, president of the Museum, presented it with a French Renaissance stone mantel.

As is customary with that institution, Boston's purchases for the year were largely confined to the field of antique art. A Gothic tapestry from Knoke House was acquired through the generosity of Robert Treat Paine, II, while in the field of Indian art, so finely represented in that museum, an important addition was made by the purchase of several fine Andhra reliefs of the IIrd-IIIrd centuries.

Several of the smaller museums throughout the country came into prominence through single gifts or purchases. Among these was the Smith College Gallery, which purchased Courbet's "La Toilette de la Mariee," from Paul Rosenberg of the Wildenstein Gallery. The Art Gallery of Princeton Museum was enriched by E. and A. Silberman's gift of the "Portrait of a Man," by Moroni. Also noteworthy was the purchase by The Wadsworth Atheneum last January of the "Head of an Angel" by Fra Angelico from Rene Gimpel. Early this December, the Fine Arts Society of San Diego bought from the Kleinberger Galleries a work by Francisco de Zurbaran, entitled "St. Jerome." Sargent's "Mrs. Knowles and Children," brought to this country by Mr. Howard Young, was sold last May by the J. J. Gillespie Galleries of Pittsburgh to the Butler Art Institute of Youngstown, Ohio. In the French XIXth century field, the remarkable collection of the Philip's Memorial Gallery in Washington was enhanced last year by the purchase of Manet's "Ballet Espagnol."

Also worthy of note were gifts to the San Diego Art Gallery: the presentation by Mr. Felix Wildenstein of Matinez's "Portrait of King Philip II of Spain," and the acquisition through the Ehrhardt Galleries of New York of a Cornelis de Vos, "Portrait of a Knight," and a Francois Quesnel, "Portrait of the Marquise de Verneuil." Two painted wooden panels by Wolf-

December Sales in Paris Bring Best Prices of the Season

(Continued from page 3)

spectively, while the two Guillaumins, "Koog an der Zaan" and "Les Roches Rouges d' Agay" sold for 13,500 and 9,000 francs.

At the Georges Petit sale of December 13th, XVIIth and XVIIIth century furniture, paintings and tapestries brought a total of two million francs in a single session. The highest prices of the auction were obtained for fine Brussels, Beauvais and Aubusson weaves, a Louis XV specimen from the latter manufactory bringing 128,000 francs. A Beauvais tapestry of the series of Grottesque, after Bérain, woven between 1722 and 1724, sold for 120,100 francs; a set of eight Brussels tapestries, from the workshop of J. Raes, of the beginning of the XVIIth century, representing the story of Theseus, 125,000 francs; a Beauvais tapestry with personages as subjects, 80,000 francs; a panel of old Beauvais tapestry, representing country amusements, 45,000 francs; a set of three fine XVIIIth century tapestries with horsemen and landscapes as subjects, 114,100 francs, and a fine, large Brussels tapestry with allegorical subjects, 40,000 francs.

Three gouaches by Moran the elder, with pastoral subjects, fetched 57,000 francs; a perfume-burner vase in Ching-Huber were added to the collection of the Princeton University Museum through the generosity of Bernhard Berenson, while several panels of XIIIth century glass were secured by Rochester through the generosity of Mr. James Sibley Watson.

Among the smaller museums, the Indianapolis Art Association was one of the most active purchasers of the year. A Derain landscape and Monticelli's "Departure for the Chase," were purchased through the James E. Roberts Fund. In the contemporary American field, Frieeseke's "Yellow Room," and a water color and etching by Childe Hassam were among the season's acquisitions. "Crossing the Bar," by the late Max Bohm was purchased by the Dallas Museum from the Milch and Macbeth Galleries. Among the sales of contemporary American sculpture to museums, was the purchase by Brooklyn of Malvina Hoffman's "Martinique Girl" and "Senegalese Soldier."

nese porcelain of the Khang-Hi epoch, 25,000 francs; a Louis XVI drawing-room suite, stamped G. Jacob, 41,000 francs; another suite by the same cabinetmaker, 28,000 francs; a Louis XIV desk in ebony veneer, attributed to Boulle, 25,600 francs; two Louis XIV pieces of furniture, elbow high, in marquetry of brass and brown tortoiseshell, also attributed to Boulle, 51,100 francs; a Louis XV dressing-table with the stamp of Nicolas Petit, 50,000 francs; a Louis XVI secrétaire and companion chest of drawers with the mark Caumont M. E., 52,500 francs; an XVIIIth century bergère armchair, stamped E. Nauroy, covered with old petit point tapestry, 43,000 francs.

Another Georges Petit sale, held on December 9th, also realized excellent prices. This was the sale of the collection of Comtesse Odon de Montesquiou-Fezensac, which came from the historic chateau de Courtenvaux, known to all collectors and dealers in antiquities. The collection formed a precious ensemble of furniture, art objects and tapestries which had been gathered with taste during several generations.

The highest price was 113,000 francs, given for a painting by Oudry, "Canard et Chandelier." Two water colors by Huet, "La Bergère Séduite" and "Les Bergers Surpris," brought 65,100 francs; Pierre de Montesquiou, Comte d'Artagnan, by Troy, 74,000 francs; the portrait of Pierre de Montesquiou, chamberlain of Napoleon I, attributed to Mlle. Romany, 55,500 francs; a drawing by H. Robert of a fountain, 30,100 francs; another by the same artist of a mill, 25,100 francs; portrait of Anne-Pierre de Montesquiou-Fezensac, by Boze, 25,000 francs; portrait of Adrien de Montesquiou-Montluc, by Le Brun, 25,100 francs.

The furniture comprised a small Louis XV bergère armchair, covered with gray silk, which attained 76,100 francs; a pair of Louis XVI sofas in carved wood, covered with gray silk, 60,100 francs; 24 Louis XVI chairs in natural wood with the stamp of Lechartier, 45,100 francs; two Louis XVI low-seated bergère chairs, with the stamp of L. M. Pluvinet, 40,000 francs; a pair of Louis XVI carved wood "marquises," 35,600 francs; five Empire mahogany chairs, stamped Jacob-J.-R. Meslé, 25,100 francs. Among the art objects a cock and hen in Dresden china, of Louis XV's time, reached 39,000 francs; a Louis XVI vase, enamelled camellia-green, 18,500 francs; two carved and gilt wood light-holders, 28,500 francs.

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"THE BIRTH OF VENUS" By FRANCOIS BOUCHER
Presented to the Detroit Institute of Arts by Mr. and Mrs.
Edgar B. Whitcomb. Photograph courtesy
of Wildenstein and Company.

Fine Mural by Boucher Acquired by Detroit Institute

(Continued from page 3)
presented a brilliant age of a highly developed and harmonious philosophy of life, of excellent traditions in taste and culture and of an extraordinary

artistic imagination. In this respect the generations which followed throughout the XIXth century, had nothing equal to offer. And the Puritans—if we except the one outsider,

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William Blake—while greater perhaps in their religious fervor, were so barren of all artistic fantasy that they could not even produce a religious art of the type of the Baroque school of Italy and Spain, not to mention that of the Middle Ages.

The French XVIIIth century painters on the other hand, while recognizing that the heavens were depopulated of the saints of earlier epochs, yet were able to fill them with the enchanting personifications of Greek and Roman mythology, giving the formal classical spirit of the time of Poussin a new, joyful life of extraordinary grace and agility; while in XIXth century art, the heavens became entirely empty.

No representative collection of French XVIIIth century art can be without Francois Boucher, the greatest imaginative force in the decorative arts, who gave new impulses to the theatre as well as to the art of weavers, potters and engravers. He was a great designer and master of easel and wall paintings, of portraits, landscapes and, above all, of those vast compositions designed for the palaces of the newly risen wealthy bourgeoisie of Paris, in which myriad groups of exquisitely drawn nude figures fill infinite space.

Through the generosity of Mr. and Mrs. Edgar B. Whitcomb, an enchanting work of this type has come into the possession of the Art Institute. Despising the symmetry of the compositions of the earlier periods, but harmoniously balancing the masses of figures in a rhythmic arrangement of color and line, Boucher empties his lavish cornucopia of fantasy. He creates a composition woven of water, air and light in which the figures float in the midst of these fluid elements as if born in them. Nude figures of maidens, men and children rest easily upon the waves, rise securely over clouds and disappear in the farthest distance, forming chains of human bodies, yet loosely attached to the elements and self-conscious of their beauty and grace as only earth born figures can be. Deep bluish green glows the sea in the foreground, where dolphins play with the nymphs and silvery white shells rise from the depths. Transparent clouds carry up to heaven a sweet burden of three luminous nude graces towards a golden throne; and high in the light blue sky cupids disport themselves, swinging pink ribbons and holding torches of love, while white doves flutter everywhere.

What does the scene represent? Who can tell? It may be the birth

of Venus, or Love and the Three Graces, or whatever may have come into Boucher's mind when, in bacchanalian mood, he produced this charming creation. It is of importance enough, that the subject expresses the enchantment of those who can live in the elements without the heavy burden of earth, that it is the fulfillment of those wishes which ascend upward to the freedom of the pure air and light blue, white clouded sky of spring.

The art of Boucher developed from the Italian Baroque masters with whom he became acquainted through his master Francois Lemolne, and

later through a stay in Italy. Yet his art has something which is entirely missing in the Italian wall painters with their heavy chiaroscuro effects, that transparent atmosphere and flower-like perfume which became characteristic of French art largely through his impetus. Without him, the art of his great pupil Fragonard, and also that of the best modern masters of France would not have been possible.

Our picture comes from the Paris collection of Lorenzo Merino and is said to have belonged originally to the famous series of four panels now

(Continued on page 7)



"Cottage by the Sea" by Edward W. Redfield

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**MARIN SHOW OPENS
NEW GALLERY**

(Continued from page 3)

are no compromises with anything, no wistful eyes cast at ancient fleshpots, no effort to make life simpler for the visitors with overstuffed minds. Walls, floors and ceilings are completely bare and very light in tone. The ceiling is white, the walls faintly tinted with gray and the floor is but a shade darker. The whole room, even on a dull day, seems flooded with light and the pictures appear suspended in air rather than backed against a wall. The whole suggests a laboratory and would certainly be an excellent place for the dissection of dubious pictures. Fussiness, academic or modern, or weakness would be quickly revealed. Many pictures would collapse of their own pretentious weight.

It is not surprising, but it is very gratifying to see how well the Marins stand so severe a test. There are nearly fifty of them and only a few that fade out or appear disjointed. Most of them are self contained works of art, complete in themselves, asking for no comfort and aid from decorative schemes.

The exhibition is in some respects the most even of recent years. The pictures are strong, most of them rich in color and solidly built. Other exhibitions have had a few outstanding examples and some disappointments and, though this year the masterpieces are wanting, there are also none which can be called slight. It is possible that the astonishingly high level which is preserved throughout may account for the fact that no small group can be chosen as the best.

Almost the whole of what we think of as Marin is here—the abstract designs, living mountains and sea and the landscapes which disclose the depth of his penetration. Choice among them is a matter of individual mood, for they are themselves intensely personal. It is possible that therein lies the secret of Marin's appeal. In the majority of his pictures he gives you one phase of the truth about a boat, a mountain or a landscape, an achievement beyond the power of most painters. Occasionally, as in the picture of Marin Island, number fourteen of this exhibition, or "From Road to West Point, Maine," he tells the whole story and creates works of art which will stand with any of our day.

Always the Marin show is one of the most stimulating events of the year. It fires you with the ambition both to possess and to create. And at a time when contemporary American art has suffered unduly at the hands of its friends, it is more than usually welcome.

**DETROIT ACQUIRES
BOUCHER MURAL**

(Continued from page 6)

in the Wallace collection and painted for the boudoir of Madame de Pompadour at the Hotel de l'Arsenal in 1754. These panels measure each 64½ x 32½ inches, while ours is slightly different in size: 69½ x 30 inches. It is also more free and sketchy in execution, which, perhaps, would have made it less valuable according to the judgment of Boucher and his contemporaries (those called by him *du fini* were, according to Pierre de Nolhac, the most expensive ones), but which, from our modern point of view, is an advantage. It shows the easiness and spontaneity of his marvelously unflinching brush work and fortunately lacks that hardness of color and enamel-like surface which especially in his late period his over-finished works sometimes have.

It is not impossible that our composition was intended as a fifth panel to the series, but for some unknown reason was not used. As the series of the Wallace collection represents scenes from the story of Venus (Venus' visit to Vulcan, Venus and Mars surprised by Vulcan, Cupid a captive, the judgment of Paris), the supposition that ours is the Birth of Venus would well accord with this. Certainly, it is executed at the height of Boucher's art, at the beginning of the fifties, since we find in it all the elements of composition used in two of his grandest and most mature works, the *Rising and Setting of the Sun*, in the Wallace collection, which were executed in 1753.

**Scattered Parts of Aix Triptych
Reassembled in the Louvre**

(Continued from page 3)

M. François-Poncet, Under Secretary for Fine Arts. The reconstitution has been possible thanks to the courtesy of the Royal Museums of Belgium and of the Netherlands, of Sir Herbert Cook and of the city of Aix. They have been willing to centralize in Paris the elements of the celebrated picture which have long been scattered and have never been studied in their entirety.

The story of the reconstruction is an interesting one. The center of the triptych was exhibited in 1904 at the Exposition des Primitifs Français, organized by Henri Bouchot in the Pavillon de Marsan. At that time it was said that the date of the entry of the picture in the Church of the Madeleine was unknown. But what was unknown was the idea that the dispersed leaves might be placed against the central panel, which had been transported to a room in the Louvre Museum. Moreover, for about three years the Louvre has been exhibiting a small French XVth century panel representing books and boxes placed on a shelf loaned by the Ryksmuseum of Amsterdam in exchange for the loan of a picture by the Dutch master Jerome Bosch. This still life piece came from a leaf of the Aix triptych.

In 1923, at the sale of the Jacques Normand collection, the Brussels Museum purchased a panel 1 m. 53 cm. high and 86 cm. wide on which is represented the prophet Jeremiah with his eyes fixed upon a book held in his hands. Above him upon a shelf are books, boxes and different objects. The whole is placed in a niche decorated with small columns and Gothic mouldings. And these columns are similar to those of the nave in which the Annunciation scene of Aix is represented. This detail was noted by M. Hulin de Loo, who had caused the purchase of the panel for the Brussels Museum. The dimensions and work have confirmed the association of the two paintings.

The other leaf of the triptych had been sawn across, the figure of the prophet eventually finding its way to Sir Herbert Cook's famous gallery at Richmond, while the still life upper part was acquired by the Amsterdam Museum.

These four pieces will remain together for a few weeks in the Louvre Museum, where for the first time since

attention has been drawn to the Annunciation of Aix the ensemble of the notable work can be seen. When the leaves were separated from the central panel is not known. It is surmised that the hinges becoming rusty, there was fear that the weight of the panels would cause their fall, and they were detached and set aside and when forgotten they were removed surreptitiously from the church.

The origin of the Aix Annunciation has been successively attributed to the Netherlands, Germany, Switzerland and eventually to France, where it was executed at Aix in the time of King Rene of Anjou (1409-1480), perhaps for the Rochechouart family, whose arms appear on a window on the central panel.

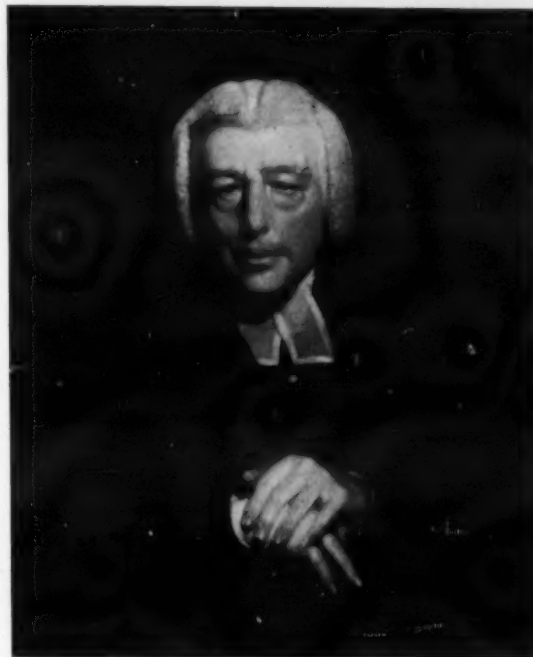
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Detailed information concerning every phase of the fair may be obtained by addressing the Leipzig Trade Fair, Inc., 11 West 42nd Street, New York City.

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Rochester Acquires XVth Century Flemish Gothic Tapestry

The Department of Gothic Art of the Memorial Art Gallery of Rochester has been notably enriched by the recent gift from Mr. James Sibley Watson of a Flemish Gothic tapestry, "The Judgment of the Emperor Otho III," from the Knoke House and J. Pierpont Morgan collections. The tapestry was an outstanding feature of the recent exhibition of Gothic art, an important loan event held at the Gallery in November, and has now been installed in the Fountain Court, where its unusual size, beauty of color and the linear quality of its formal design are finely enhanced.

The tapestry was woven in Flanders in the last decade of the XVth century, and presents a composition of twenty figures of distinct individualization and rich decorative interest, grouped around the Emperor on his throne and framed literally by a pair of spiral columns. The details of textile design and the lines of the late XVth century gowns and headdresses present a document of mediaeval costume, naively clothing a Xth century incident in terms of fully five centuries later.

In the distribution and splendor of color, "The Judgment of the Emperor Otho III" is particularly noteworthy. Reds and blues are set among soft yellows which gain much splendor in the highlights by the use of gold-colored silk. The general tone is resplendent with color both in simple

masses and as it is worked into the decorative embellishment of textile and architectural details.

The tapestry, which is in its original size and in an excellent state of preservation, has an important history of four hundred years of continuous ownership. It comes out of the Knoke House in Kent, England, a famous old mansion which belonged in the XVth century to the Archbishop of Canterbury and the King of England. On these walls it hung for four centuries until the late J. Pierpont Morgan purchased it in 1911.

Knoke House is a stately Tudor building of the XVth century, purchased in 1456 by the Archbishop of Canterbury. It was the residence of the Archbishop until 1537, when Thomas Cranmer handed it over to the Crown at the time of the Reformation. Henry VIII, however, never resided there, and thirty years later Queen Elizabeth gave it to her cousin, Thomas Sackville, first Earl of Dorset, in the possession of whose descendants it has remained ever since. The tapestries which Mr. Morgan purchased from Knoke House adorned the walls of the chapel and the adjacent organ room.

The subject of the tapestry is a dramatic one, depicting the Emperor Otho III, who reigned in Germany in the late Xth century, in the act of pronouncing judgment upon his queen, Mary of Aragon, who stands before him, a crown upon her head and her long ermine-lined blue robe held by a lady in waiting. The lords and ladies of the court, in resplendently flowing gowns of Gothic design and late XVth century headdresses, are assembled around the Emperor and his Gothic throne. Facing the Queen,

with a defiant toss of her head and oratorical gesture of the hand, stands the gold-garbed widow of a count, who is charging the Queen with the murder of her husband.

This popular XIIIth century legend is related in his *Pantheon* by Godfrey of Viterbo, chaplain of three emperors. The old chronicle says quaintly: "She (the Queen) fell desperately in love with a young count near Modena and promptly declared him her feelings for she was in such matters more inclined to ask others than to wait for others to ask her. The Count was as virtuous as he was handsome, and repelled all her offers. The Empress complained to her husband that the Count had made love to her and Otho as a credulous man promptly had the alleged culprit's head cut off."

The tapestry depicts the moment when the widow's story reveals to the Emperor the guilt of the Empress, to the mingled horror and gossiping interest of the assembled court. Ladies-in-waiting and courtiers put their heads together to discuss the situation, the two figures at the left margin being particularly eloquent with their gestures of astonishment and down-slanted eyes. Godfrey of Viterbo goes on to relate the "punishment of the Empress, who was burned to death by Otho's orders. These events took place about the end of the Xth century."

The designer of the tapestry has very closely followed the legend, and the three principal actors of the scene are clearly recognizable. The tapestry predominates in warm tones of rich reds and golden yellows, balanced by old blues. Its peculiar brilliancy results from a lavish use of gold colored silk throughout. The grace of line of these slim Gothic figures grouped about the throne results in a composition of great dignity, which is amusingly relieved by a trio of mediaeval dogs in the immediate foreground.

JANUARY SHOW AT THE UNION LEAGUE

The Union League Club will hold its January exhibition from the 9th to the 13th. Among the paintings to be shown are a number loaned by members, including works by Claude Monet, George Inness, Charles H. Davis, Sir John Lavery, Frederick Frieseke, Rembrandt Peale and sculpture by Daniel Chester French.

One of the outstanding inclusions will be the portrait of Eleanora de Gonzage (Eleanora de' Medici), the wife of Vincenzo of Mantua, painted by Peter Paul Rubens in 1602. Another important portrait to be shown is that of Martin Luther, painted by Lucas Cranach in 1534. This canvas is loaned by Mrs. Edwin S. Bayer. Other interesting portraits are those of Nell Gwynn, by Sir Peter Lely; of Sir William Herschel, of astronomical fame, by George Romney; and of an unknown lady, by Gilbert Stuart.

There will also be shown a portrait of Abraham Lincoln by a young artist of promise, whose work has not yet been widely exhibited. By Wilford S. Conrow is a portrait of Postmaster General Harry Stewart New; by George Wharton Edwards, a portrait of the late Warren G. Harding; and by Mrs. Leobel Jacobs, a portrait of James William Good, the late Secretary of War of President Hoover's cabinet. Mrs. Jacobs will also show a portrait of Matthew S. Sloan, well known in the electrical field.

Jean-Baptiste Greuze will be represented by a "Head of a Girl." Another inclusion, the Madonna of St. Francis, by a pupil of Del Sarto, was once owned by Senator Roscoe Conkling, whose father imported it from Italy in 1840. A pair of Persian miniatures will be a feature of interest.

The prize winning picture that Harry W. Watrous showed at the winter ex-

hibition of the National Academy, entitled "A Medieval Saint" will be displayed. A single study from the undraped female figure, by the late Warren Davis, will no doubt attract deserved attention.

By Malvina Hoffman will be a group of three pieces of small sculpture, including a self-portrait bust, all of recent execution. Charles M. Russell contributes a bronze group on the subject of hunting bison. "The Sphinx," by Dr. Enrico Glicenstein, is a new conception of the silent myth figure. Albert Stewart will show a "Tiger"; and Charles Andrew Hafner a "Grief," in white Carrara marble.

W. T. Benda will be represented by two of his famous masks.

Tea will be served at the Club House, 3 East 39th Street, to ticket holders on Sunday, January 12th and on Monday, January 13th.

IMPORTANT FINDS AT EPHEBUS

ROME.—The Austrian expedition lately returned from Ephesus has carried out important excavations to the north of the stadium of the ancient city, completely freeing the building from debris. The marble covered stadium, adorned with various statues, is now completely visible.

In the center of the city are the ruins of the baths. Especially notable is the discovery of a private house whose windows are furnished with iron shutters like those of modern times. The members of the expedition believe that they have also discovered the tomb of Timothy.

The objects uncovered in the course of their excavations have been taken to Smyrna and placed in the museum there. The funds for the expedition were furnished by the Rockefeller Institute, the German Scientific Society and the Austrian and Hungarian governments.—K. R. S.

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Bauer Loans Greek Coins for Rochester Show

By GERTRUDE HERDLE

In *The Bulletin of the Memorial Art Gallery, Rochester*

ROCHESTER.—Mr. George J. Bauer of Rochester has lent to the Gallery for temporary exhibition in the Hall of Casts his collection of ancient Greek coins, in special connection with the public lecture on "History in Greek Coins" by Dr. Charles T. Seltman of Cambridge University, England, given before the Archaeological and Numismatic Societies at the Art Gallery on December 17th.

Mr. Bauer's collection, which is internationally known and one of the most outstanding in America, comprises many rare items, in certain departments being even more complete than the collections of the largest museums of Europe. The display of this single department of it comprising some of the earliest coins known to exist, represents an opportunity of signal importance to Rochesterians. It will be on view until the middle of January.

Of Aegina, the first state in European Greece to adopt the use of coined money, there are coins dating back to 650 B.C., followed by a series from Magna-Graecia of slightly later date. The highest degree of art so far attained is to be found among the coins of Syracuse, ranging from 550 to 275 B.C., especially in Mr. Bauer's notable group of large Decadrachms which commemorated the victory of Syracuse over Athens in the late Vth century B.C.

Athenian coinage is represented by a remarkable series of silver, gold and bronze, which carries the development

of the art from the crude archaic through the transitional to the fullest flowering of the golden periods. Tarentum and Corinth, Carthage, Egypt of the Ptolomies, and Macedonia, whose Tetradrachms of Alexander the Great are the first coins to bear a monarch's portrait, complete the sections of the Greek world treated in the exhibition which are the sources of coins of the highest artistic content.

The Gallery is indebted to Mr. Bauer for an educational offering of the utmost opportunity. Not only the rarity of these coins from a collector's point of view, but their excellent quality as representing the highest state of art reached sculpturally in design and skilfully in craftsmanship gives Mr. Bauer's collection its great distinction. Some of the figures adorning them—the gods of Greece, animals in poised action, figures and portraits—present the perfection of the sculptor's art in miniature, modeling in bas-relief, with vitality of vigorous presentation and extreme delicacy and sensitivity of detail. The archaic pieces have a crude virility and oftentimes a grandeur of form.

National Gallery Shows 78 Paintings Purchased Through Ranger Bequest

On the evening of Tuesday, December 10th, an exhibition of seventy-eight paintings by contemporary American artists was opened in the National Gallery of Art, United States National Museum. These are the works which have been purchased during the past thirteen years from the Henry Ward Ranger fund, established by the will of the artist, who died in 1916. The terms of the be-

quest are too well known to need repetition here. This is the first time that all the paintings in the collection have been shown together, they having been lent by the National Museum to various museums and institutions throughout the country.

Among the institutions to which they have been loaned are the California Palace of the Legion of Honor in San Francisco; the Cedar Rapids Art Association, Cedar Rapids, Iowa; the Fort Worth Museum of Art, Fort Worth, Texas; the Michigan College of Agriculture and Applied Science, East Lansing, Michigan; the Portland Society of Art, Portland, Maine; the Brooks Memorial Art Gallery, Memphis; the Toledo, the Cleveland and the Dayton Museums of Art, the Gallery of Fine Arts, Yale University; the Museum of the Rhode Island School of Design; the Denver Art Museum; the Norfolk Society of Arts; Phillips Academy, Andover; the Montana State College, at Bozeman; Mills College California; Beloit College, Wisconsin; Washburn College, Topeka, Kansas; the Free Public Library in Jersey City; Vassar College, the Carolina Art Association; the Malden Public Library, Malden, Massachusetts.

A partial list of the paintings included in this collection follows: "Man in White," by Cecilia Beaux; "Portrait of Mlle. Maria Safonoff," by Irving Wiles; "Helen," by Jerry Farnsworth; "The Enchanted Pool," and "Evening Tide, California," by William Ritschel; "The Gift" and "The Burro," by Ernest L. Blumenschein; "Their Son," by Berninghouse; "Passing By," by E. Martin Hennings; "Sleep," by Leon Kroll; "The Prodigal Son," by Horatio Walker; "White and Silver," by Dines Carlsen; "Still Life," by Frank W. Benson; "The Other Shore," by Robert Spencer; "Across the Valley," by Hobart Nichols; "The Bathers," by Spencer Nichols; "Wood Cart," by Louise Desjar; "A Reading," by T. W. Dewing;

"Upper Lock," by Folingsbee; two landscapes by Aldro T. Hibbard; "The Little Princess" by Arthur P. Spear; "The Little Princess" by Karl Anderson; "The Quiet Valley" by Guy Wiggins.

"Margery and Little Edmund" by Edmund C. Tarbell; "Far Away and Long Ago" by Ballard Williams; "East Coast, Domenica" by Carlton Waugh; "The Rapids" by Schofield; "Midsummer" by Robinson; "Circe and Anatol" by Robert Reid; "A Corner in Central Park" by Arthur Powell; "Cliffs at Sunrise" by Thomas Moran; a landscape by William Wendt; "Storm Birds" by Armin Hansen; "Nancy" by Lillian Westcott Hale; "Tohickon" by Daniel Garber; "Shrine of the Rain Gods" by Couse; "Captain Taylor's Sister" by Ernest Ipsen; "Evening Interior" by John C. Johansen; "A Long Island Garden" by Childe Hassam; "Hemlock Grove" by Emil Carlsen; "The Orange Bowl" by Anna Fisher; "The Hurrying River" by Nisbet. Other paintings are by Gardner Symons, Ochtman, Edward W. Redfield and Ernest Warner.

At the conclusion of the group showing, January 31st, those paintings not already assigned to the National Gallery of Art will be returned to the galleries to which they have been loaned. In connection with the Washington showing the Smithsonian Institution has prepared an illustrated catalogue containing a brief account of the Ranger bequest.

GALLERY NOTE

On January 1st, Mr. Charles L. Morgan, formerly of Messrs. Kennedy and Company, became associated with the John Levy Galleries, according to an announcement given out by the Galleries.

OLD TAPESTRY SOLD FOR 41,000 FRANCS

PARIS.—An important XVIIIth century tapestry and old furniture were sold by Me. Bignon, assisted by MM. Marboutin and Logé, at the Hotel Drouot on December 11th. The tapestry, which represented the triumph of Constantine, attained 41,000 francs; two Louis XIV chairs covered with Aubusson tapestry, 12,000 francs; a Louis XVI veneered wood chest of drawers, 8,600 francs; Louis XV ridged desk, in black and gold lacquered wood, 8,500 francs; small Louis XV shaped chest of drawers, with the stamp of Migeon, 5,600 francs. A picture of the school of Van Dyck, "La Carita," brought 5,100 francs, and one of the French XVIIIth century school, representing a nymph, 5,000 francs.

FURNITURE SOLD AT HOTEL DROUOT

PARIS.—Furniture and art objects, forming a fine ensemble, were sold on December 14th by Me. Andre Couturier in Room 6 of the Hotel Drouot, bringing some good bids. A marquetry chest of three drawers attained 16,100 francs; a large dressing table in violet and rose wood, 12,000 francs; a tambour table in rose wood, 11,900 francs; a chiffonier table in square marquetry, 15,000 francs; a chased and gilt bronze clock, with dial signed Menon, 6,500 francs; a clock in white marble and gilt bronze, with a pair of candlesticks, 7,500 francs, and a pair of vases in veined agate, 7,600 francs.

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ROMAN STATUES FOUND IN COS

ROME.—The excavations which have been going on for some time on the island of Cos in the Aegean Sea, not far from Rhodes, have at last yielded results of great value and sensational interest.

A semi-circular edifice dating from the first century of the Empire has been found here. It is in a good state of preservation, at least as far as can be determined at the present state of the excavations. The construction galleries, which have not yet been entirely cleared, were built with stone arches held together by cement and are therefore very strong. The pavement was covered with fine tiles in colored marble and the walls were painted in vivacious colors in designs which recall the Pompeian style.

But although the design and construction of this *odeum* or theater are notable, it does not constitute the principal interest of these excavations. In one of the galleries was discovered, piled up in a space of a few square meters, twenty-four statues of the classic Hellenistic and Roman period, all of the finest workmanship. Eleven are complete and all are over life-size. In addition there are four votive statuettes of Aphrodite with Priapus and with Eros.

No one knows what art lover or, possibly, collector, in those disturbed times was able to save these masterpieces from the fury of fanatics or from the ignorance of barbarians, but he evidently knew very well what he was about for the statues were so carefully placed in that small space that they suffered in no way from abrasions. He might have stored them in other parts of the galleries but was perhaps pressed for time and took the first place which seemed safe.

And no one knows the place of origin of these works. They did not belong to the building now being excavated for many of them are of a period much earlier than that of its construction. However, the topography of ancient Cos is not altogether unknown and it will be remembered that a temple there was dedicated to the Twelve Gods and to the Augusti and that almost all the Olympian deities were honored with a place of worship of their own. The imposing remains of a theater rise not more than half a kilometer away from the present excavations and the stadium, where every year were held the festivals in honor of Aesculapius, must have been near by.

The house of the Aesclepiadi must have been elaborate for we know that it was full of treasures and undoubtedly many works of art. These ancient followers of the god of medicine were virtually the lords of the island and people came to them from distant places for advice and help.

These statues must have come from one of these buildings, all of which, it is hoped, will some day be brought

Brush to Have One-Man Show at Grand Central

The Grand Central Galleries announce that George De Forest Brush, famous for nearly half a century as one of our leading American artists, will open his first public exhibition at their galleries on January 7th. It will be a retrospective exhibition, including representative examples of the artist's work during the entire course of his career.

Mr. Brush was the contemporary and friend of Abbot Thayer, George Inness, Winslow Homer, John Singer Sargent, Ralph A. Blakelock, James MacNeil Whistler, Alexander H. Wyant and many others who attained fame in the preceding generation. Without question, George DeForest Brush is an outstanding figure in American art and yet, due to his natural distaste for publicity or self-exploitation, he has never before held a one-man exhibition of his work. The forthcoming exhibition has been undertaken by the Grand Central Art Galleries and the pictures are being collected from widely separated sections of the country. There will be about 35 paintings including most of his famous canvases, many of them borrowed from museums and private owners. The exhibition will be open to the public admission free from January 7th to January 18th.

light. The discovery of the marbles is one of the most important ever made and cannot be overestimated. The work is certainly Roman, strong and severe, and not from the chisel of the imitators of Greek art.

A short time ago, when the last arcade of the gallery was being opened, and it was believed that the riches of this section had been exhausted, another important discovery was made. This was the figure of a grave personage with a thick, curling beard, the head still united to the body, which was almost intact. The characteristics of high idealism which distinguish the art of ancient Greece may all be seen in this fine work.

The body is slightly inclined on one leg and is wrapped in a mantle which is partially draped around the figure, leaving the breast bare. The forehead bears the impress of intellectual fatigue and the head is bent as though weary, but the face seems illumined by an inner light. The face is not of the type commonly seen in representations of deities and evidently was the portrait of a man. It has been suggested that it may have been a depiction of Hippocrates, the most illustrious citizen of Cos. It was he who with almost divine inspiration, laid the foundation of the science of medicine and he appears to have died at about the period of the execution of these sculptures. After him the island had no other great men.—K. R. S.

NEGLECTED TEMPLE TO BE PROTECTED

PARIS.—Steps that have been taken by the new national tourist organization for the protection of the beautiful Doric temple known as the Theseum will meet with the approval of all tourists who visit Athens, according to *The New York Herald* of Paris. This temple is in the most perfect condition of any building of the ancient Greek world, either in Athens or elsewhere; but by reason of its location on the edge of one of the poorer quarters of Athens it has an unkempt, desolate appearance out of keeping with its intrinsic beauty.

The temple stands on an elevation which, in the days of the ancient glory of Athens, must have been a considerable hill overlooking the Agora. The ground around the temple is now bare of verdure, and the slightest wind sweeps dust and dirt across the open space to lodge in every exposed cranny. The unsightly aspect of the dust-laden building is heightened by the crowd of loafers who foregather in the vicinity to bask in the sunshine.

Now, however, the tourist organization is preparing to erect a high ornamental iron fence around the building and its grounds. As soon as the fence is completed trees will be planted inside the enclosure and the surface of the soil covered with sod, while a few flower beds will also be laid out. At the same time the building will be given a thorough cleaning. When the work is completed the temple, so long neglected, will become one of the show places of Athens.

While this temple has been ascribed to Theseus, some scholars now believe it may be the Temple of Hypæstus. Others have assigned it to almost every other god who is known to have been worshipped in this section. The excavations about to be conducted by American archaeologists in the Agora may settle the question.

It is certain that a temple to Theseus stood in this vicinity as far back as 469 B. C., for in that year the supposed bones of Theseus were brought back to Athens from the island of Skros, where they had lain for eight hundred years, and interred with great ceremony in his temple near the Agora.

The so-called Theseum is severely Doric in style and is, like the Parthenon, constructed entirely of Pentelic marble, on which age has conferred a rich mellow hue. An English writer, describing the color of the marble, said it looked "as if it had been quarried, not from the bed of a rocky mountain, but from the golden light of an Athenian sunset."

In recent centuries the temple has had a somewhat checkered career, having been used at one time as a Christian church and, during the Turkish occupation, as an English burial place.



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"MOTHER AND CHILDREN"

By

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To be included in the exhibition of famous paintings by George DeForest Brush at the Grand Central Galleries, January 7th-18th

EXHIBITIONS IN THE NEW YORK GALLERIES

MORRIS KANTOR
Rehn Galleries

Apart from the exhibition of paintings by Baylinson and Kantor held at Brummer's last season the present Rehn show is the first comprehensive display of Kantor's paintings. To say that it is a pleasant relief after the Carrol and Miller shows is small compliment and would be quite pointless except for the fact that the three shows have had a common setting and therefore invite comparison.

In the former shows, apart from matters of taste, the most disturbing elements were the painfully apparent efforts to erect modernistic structures on very shaky foundations. Attempts to be remarkable, for the sake of astounding the multitude, serve only to reveal a painter's deficiencies. Kantor's exhibition is peculiarly free from blatant gestures and, though it is possible that his gift is no greater than those of the other men, the simplicity and directness of his painting create a much finer impression. He seems very serious and quite unassuming and, although many of the paintings are rather unoriginal experiments in composition, he is neither a copyist nor a poseur.

The most appealing pictures in the show are those in which the literary approach is least stressed, the quite simple still lifes, the trees and harbors. In these he creates low-toned decoration, pleasant in texture and carefully ordered. The two nudes and the large figure of a Hindu woman are interesting chiefly as studies.

VERA M. WHITE
Ferargil Gallery

Water colors and oils by Vera M. White have been on exhibition at the Ferargil Galleries for the past two weeks. The show is the first which Mrs. White has had in New York although her pictures are well known in Philadelphia.

Throughout the exhibition the water colors were much more successful than the oils and the medium seems the one most suited to the painter's direct, clearly defined pictures. The majority of these make use of flowers as elements in well organized compositions.

J. CLINTON SHEPHERD
SAVA BOTZARIS
TENG-KWEI
JOSE DE CREEFT
Fifty-Sixth Street Galleries

That industrious beehive of artistic activities, the Fifty-Sixth Street Galleries, is at present host to Chinese, Greek, Spanish and one hundred per cent American talents. Mr. Sava Bótzaris, a Greek sculptor who has won considerable acclaim in recent London exhibitions, is the most interesting personality in the group. Although tactfully realizing that Sir John Lavery and Captain Ernest Duveen must have their features handled more circumspectly than Miss Edith Sitwell or G B S, the artist is as a whole delightfully undismayed by a distinguished clientele. Instead of smoothing over facial deficiencies and lending a specious nobility to all his sitters, he often plunges boldly into caricature, converting the quintessential Shaw into a slim Egyptian pedestal of turquoise blue, surmounted by a head of bearded wisdom and elongating the neck of Mr. Ernest Thesiger into super-swan like curves until he resembles a latter day Gothic angel. The more purely decorative works are less even in quality. Occasionally, in the quest of the unconventional, Mr. Bótzaris oversteps his mark, indulges in attenuations until they become almost a formula or gives way to certain mannerisms which are more dramatically effective than aesthetically sound. On the whole, however, the showing is an interesting one, in which technical skill and sly wit are happily united.

On the other hand, Mr. J. Clinton Shepherd, who is simultaneously exhibiting paintings and sculpture of the West, takes the great open spaces very seriously. The artist obviously knows horses and the men who ride them, has an intimate acquaintance with bronco twisters, "bulldoggers," "broom tails" and horse wranglers. His bronzes have the liveliness and movement which the material demands and from the purely anatomical

point of view reveal considerable study of animals in action. The slight story telling element inherent in Mr. Shepherd's work will doubtless appeal to the many who still make their approach to art through subject appeal. The group of thirteen Western paintings by Mr. Shepherd are quite as realistic as the bronzes, but the local color is not reinforced by adequate technical equipment. In the handling of color especially, the artist appears far less experienced than in the modulation of bronze surfaces.

The group of Chinese paintings by Teng-Kwei, which hang in the same gallery with the sculptures of José de Creeft, are specially notable as a praiseworthy attempt to return to the great tradition of Oriental painting. The artist works with sepia ink and brush, doing landscapes, ducks, bamboo and water falls that spiritually, at least, hark back to the great masters of the past. That Teng-Kwei does not as yet command the exquisite delicacy of touch and vision that distinguished the earlier prototypes, is perhaps beside the point. In the general decadence of Chinese art, he is striving towards a worthy goal, which is most closely approached in a little painting of bamboo sprays, done with great economy and restraint.

The group of José de Creeft bronzes consists largely of work shown a few weeks ago at the Ferargil Galleries and reviewed at that time in the columns of THE ART NEWS. A second viewing of this sculptor's work once more reveals him as an artist highly sensitive to the modulations of many varying materials, but a trifle mannered and derivative in many of his designs.

PAINTINGS FROM
MYSTIC
Macbeth Gallery

The third exhibition at the Macbeth Gallery of paintings from the summer colonies is devoted to a group from Mystic, Connecticut. The pictures were chosen from the colonists' annual show.

Most of the painters in this group are younger and less famous than those from Lyme or Gloucester but the general character of the show is not greatly different. All of the artists seem safely started on the road to the National Academy. The color throughout is fresh and pleasant and many of the canvases are cheerfully decorative.

STEWART MACDERMOTT
Milch Galleries

An unusually cheerful group of paintings by Stewart MacDermott appears to herald the conversion of the Milch Galleries to modernism in its milder forms. Landscapes, still lifes and two figure compositions make up the showing. Of these, the still lifes are both the most numerous and the most successful, although in a few instances the artist has marred his de-

sign by too great profusion of detail. In his color harmonies and fondness for fabrics of oriental pattern, it is apparent that MacDermott is a disciple of Matisse, albeit a slightly timorous one. Except for two corn harvest subjects, the landscapes as a group fall considerably below the level of the still lifes. A single nude, though slightly oversteering patterns in wall hangings and rug, makes one hope that the artist may devote more of his energies in the future to figure painting.

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THE MUSEUM OF MODERN ART

By ALFRED H. BARR, JR.*

Seven weeks ago the Museum of Modern Art opened its temporary galleries with an exhibition of paintings by Cezanne, Seurat, Van Gogh and Gauguin. This exhibition was a declaration of faith in the greatness of these men as artists and in their importance as the XIXth century ancestors of the progressive art of our own time. But it was also a question: "Is New York really interested in modern art?"

The answer is now a matter of statistics. Over 47,000 people came during the four weeks, 5,400 packing the galleries on the last day.

Such enthusiasm was to be expected for New York, to judge by the other great cities of the world, has been extraordinarily negligent in providing a public institution where such loan exhibitions might be seen with some consistent regularity. More serious still is the absence of any permanent

public collection of modern art in New York. For instance, over seventy paintings by Van Gogh are now in the public museums of thirty-four cities throughout the world. New York has not even one.

For the next two years the Museum will continue its program of temporary loan exhibitions. At present paintings by nineteen living Americans are exciting a great deal of argument. Such controversy is evidence of living interest.

In the near future these American paintings will be followed by a show of painters working in Paris.

Later, in the spring, there will be an exhibition of paintings by the three great Americans of the XIXth century, Homer, Ryder and Eakins, then, afterwards, a memorial exhibition of the works of Honore Daumier.

Although the Museum has no definite educational program in addition to its exhibitions it is eager to cooperate with other educational institutions. During the first exhibition the galleries were specially opened to classes from Barnard, Columbia and New York University, as well as to various private lecturers and groups of artists.

The present galleries are as yet only a challenging experiment. At the end of two years it should be possible to determine whether New York really wants a permanent Museum of Modern Art.

MORTLAND GIFT TO ECOLE DU LOUVRE

PARIS.—The generosity of Mr. and Mrs. Walter G. Mortland, of New York, has enabled work to be started on the remodeling and enlarging of the classrooms of the Ecole du Louvre, according to *The New York Herald* of Paris. A gift of 550,000 francs by the Mortlands will provide spacious quarters for the thousand students who attend the school in the Galerie de Lesdigulieres in the Louvre.

The school at present occupies crowded quarters in the Mollien Pavilion. The enlarged accommodations will assure a still more important future for the school as an international art center.

Mr. and Mrs. Mortland recently presented a fine portrait of Cardinal Mazarin by Philippe de Champagne to the council of the French National Museum. When the portrait was accepted by M. Henri Verne, director of museums, Mr. Mortland asked if he could further assist the work of the council in acquiring art treasures. On being informed of the needs of the Ecole du Louvre, he placed the necessary funds at its disposal.

* A paper read by Mr. Barr before the Annual Meeting of the College Art Association.



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MODERN ART

The prophet's role is a lot of fun whether the predictions turn out properly or not, but it is particularly pleasant to be able once in a while to say "I told you so." Seldom do any of us get that chance but the number of prophets never diminishes.

Last summer, when the annual exodus of dealers had begun and predictions for the coming season seemed in order, THE ART NEWS turned oracular and foretold a greatly increased activity in the field of contemporary art, especially in the so-called modern schools. It was not altogether a shot in the dark, for it is a matter of common knowledge that old pictures of first rate quality have almost disappeared from the market and the contemporary academic schools have too little life to be rehabilitated.

But we were not prepared for the flood. Almost without exception the important exhibitions of recent months have been of modern pictures, either by contemporary men or the masters of the XIXth century. The most notable exception was the Kleinberger show of Flemish primitives, the only first rate exhibition of old masters held during the current season. We cannot believe that the great preponderance of modern shows reflects a sudden increase in public interest, although it has unquestionably stirred up excitement in quarters hitherto devoted to the safe and sane. Galleries noted for their conservatism, collectors who had never recognized anything later than the XVIIIth century, have become enthusiastic admirers of modern art in all its forms.

The dose has been a heavy one and not all of it has been palatable and there is some danger of aesthetic indigestion. Too many people have become converted too suddenly and there are sure to be backsliders when sanity returns. For many of them modern art is an uncharted sea and too little account has been taken of its reefs. It is not enough for a picture to look queer, although that seems



"LADY HAMILTON AS A SHEPHERDESS"

Recently acquired by the Ehrlich Galleries from the collection of George S. Thomas, Brentford, England. It has been described by Mr. W. Roberts as a "most alluring picture of the Divine Emma."

By GEORGE ROMNEY

CHARLES P. TAFT
DIES IN CLEVELAND

Mr. Charles P. Taft, one of America's most prominent art patrons, died in Cleveland on December 31st. Mr. Taft had been one of the most generous supporters of the Cleveland Museum and had given largely of both money and works of art. Only recently he made a single gift of \$1,000,000.

to be the test which many persons apply. It is forgotten that there are probably as many bad modern as bad academic pictures and that the bad moderns have not even prettiness to recommend them.

The first part of the season has given us opportunities to see work by most of the modern men, to compare their work and to estimate its value in relation to that of the older schools. There have been many fine things shown both of the XIXth and XXth centuries, but we should be as wary of the modern lame ducks as we have been of the minor lights of any school. The modern men have made this season one of the gayest and most colorful on record, but though it seems ungrateful, a little tempering of enthusiasm with a demand for first rate quality is now in order.

BOOKS

THE DRAWINGS OF CANALETTO
By Baron von Hadeln
Anton Schroll, Vienna

Among the Christmas publications of Anton Schroll and Company of Vienna was Baron von Hadeln's *The Drawings of Canaletto*. The author of this work is particularly well known for his researches in the field of old master drawings and for his publication of examples by Venetian Renaissance masters and by Tiepolo. As Hadeln points out in his preface, his original purpose in the compilation of this work was not to give an exhaustive presentation of Canaletto's drawings, but rather to present a picked group of well authenticated, important and characteristic speci-

mens. Further, in order to illustrate the difference between the work of Canaletto and that of his dangerously similar imitator, Bernardo Biletto, Hadeln has reproduced a series of drawings by the latter master, the majority of which are copies after Canaletto's work.

A further feature of the book is a catalogue of von Hadeln's drawings. The author points out that this catalogue is by no means exhaustive and that for the most part only examples were selected which he had seen in the original. Drawings known to him only through reproduction or description, were used only in very exceptional cases. The majority of the drawings by Canaletto illustrated by Baron von Hadeln are in the King's Library in Windsor Castle, where, as is well known, the greatest number of his drawings are to be found. The work, which is beautifully gotten up, contains besides the catalogue a discussion of Canaletto's art and more than seventy magnificent reproductions.—L. L.

OBITUARY

TENNESSEE MITCHELL
ANDERSON

Tennessee Mitchell Anderson, sculptress, writer and divorced wife of Sherwood Anderson, novelist, was found dead on December 26th in her studio apartment at 153 East Erie Street, Chicago, according to *The New York Times*. Police broke in the door after a maid told them Mrs. Anderson had not been seen for several days. Mrs. Anderson had been dead, apparently, since Friday, the 20th. The police believe she died of a hemorrhage of the lungs while asleep. The body was lying on a bed, clad only as she retired on Friday evening.

Repeated visits to the apartment by Azhylene Howard, a colored maid employed by Mrs. Anderson, led to the discovery of the body. Mrs. Anderson had told her on Friday afternoon to call the following day to clean, but she did not visit the apartment until Monday, when she was unable to get in. She returned daily and noticing

ITALIAN LETTER

Venice Museum Gets "Night Scene" by Ricci
Many Prizes Offered in Venice Biennial
Animal Subjects in Rome Show
Exhibition of Marine Art
Ancient Sepulcher Found
Stolen Jewels Restored to St. Peter's

By K. R. STEEGE

Among the numerous and important works sent from Rome by Count Alessandro Contini to the recent Settecento Exhibition in Venice was a "Night Scene," by Sebastiano Ricci, notable for its vivacity of style. The work is also of historical interest, since it shows the art of Ricci under a new and hitherto unfamiliar aspect.

The Superintendent of Mediaeval and Modern Art in Venice expressed to Count Contini his great desire to have this picture for the galleries of the Academy. Now a communication from the Ministry of National Instruction has just arrived in which the gift of the painting is made secure. Count Contini has been warmly thanked for his generosity.

Venice is making great preparations for next summer's exhibition and a remarkable number of prizes are being offered, having a cash value of more than 300,000 lire. The awards are extremely varied and offer in-

the accumulation of mail notified the police on December 26th.

Howard Urban, an artist who occupies an apartment in the same building, said Mrs. Anderson called at his door early on the evening of the 26th and asked the time. She was dressed in an evening gown and was going out, Urban said. He had not seen her since then.

Mrs. Anderson had been under the care of a physician for some time, it was learned. She was prominent in the art colony of the near north side and had achieved distinction by her work as a sculptress.

Sherwood Anderson obtained a decree of divorce from Tennessee Mitchell Anderson at Reno, on April 5, 1924, after six years of separation. He obtained the divorce on the ground of unjustifiable desertion. The action was not contested.

The Andersons were married in July, 1916. Anderson has since remarried.

centives to many branches of artistic endeavor.

Of the twenty premiums offered to artists, many are more or less definite as to choice of subject and are restricted to themes of present moment or of historical significance. Others, however, leave complete liberty to the artist. It is probable that the largest number of competitors will choose this second category.

The Biennial prize of 50,000 lire, offered by the National Fascist Party, calls for a "picture inspired by persons or events pertaining to the formation of the Fasci of Combatants." This subject may well appeal to some of the ardent young progressives of present day Italy. Two other prizes of 10,000 lire each will be given by the Confederation of Land Transport, Internal Navigation, Marine and Aerial Transport. These awards are to be given to a work of art having as its theme modern transportation by land or water, sea or air. Some of the other competitions are equally complicated in idea, and one puzzled artist is thinking of modelling a wedding scene, as prize entry for work of art which must illustrate the "collaboration of the citizens for the edifice of the state."

But aside from these rather abstruse subjects, there is a large choice for the competitors. For example, the Ministry of Education will give 50,000 lire to the creator of the statue which most beautifully "exalts the physical and spiritual vigor of the race," and the city of Venice offers 25,000 lire for "the most beautiful representation of Maternity, either in painting or sculpture." The Confederation of Industry will give a premium for "a picture dedicated to the poetry of labor," and the same Confederation together with some of the Syndicates of Industry and the Confederation of Agriculture, offers prizes for works illustrating their interests.

Finally, the Confederation of Professional Men and Artists offers 15,000 lire for the best figure composition, a theme that is so entirely without restriction, that it would appear to have been suggested as a protest against the hidebound terms of some of the other competitions.

One of the features of the coming Venice Biennial will be a hall of goldsmith's work, where fine examples in gold and silver will be shown. Since this art has always been one of the most important in Italy, such an exhibition should be most interesting. The particular object of the showing is to arouse interest in a revival of artistic work in metals, both in the form of objets d'arts and personal adornments. Other branches of the applied arts, such as textiles and porcelain have had a decided awakening during recent years, but the goldsmith's trade has been nearly at a standstill. Old models have been copied repeatedly and the art as a whole has been conspicuously lacking in originality.

A prize of 5,000 lire will be offered to the artist or artisan whose exhibit is considered the most satisfactory.

An original show is soon to be opened in Rome, under the patronage of the King and with Signor Mussolini as its president. The exhibition will consist entirely of paintings and sculpture inspired by animal subjects. This idea was promoted especially by the Governing Board of the Roman Zoological Garden, and two scholarships of 1,000 lire each will be offered for the period of one year to successful Italian exhibitors from eighteen to thirty years of age who shall express their intention to compete for such prizes.

After the award of these prizes, a special committee will visit the studios of the artists thus honored for a period of six months to gain an idea of their work. At the end of a year the artists must consign a painting or sculpture of their selection to the Directors of the Zoological Garden. These works will remain the property of the Directors and will constitute the nucleus of a special art gallery.

Another exhibition which has had a large attendance in Rome has been the showing of marine art, in which paintings, ship models and other things pertaining to the sea have been featured. It is the third exhibition of its kind and is designed to arouse public interest in the Naval League and to awaken enthusiasm for the sea.

This year the Naval League obtained permission from the Minister of Marine Affairs to have several artists as guests during the summer cruises. (Continued on page 15)

ITALIAN LETTER

(Continued from page 14)

Along the river Aniene, outside of Rome, a sepulcher of great age has just been discovered. The tomb, which dates from the end of the second, or the beginning of the third century after Christ, is intact in every particular. This is due to a landslide in the remote past which sealed up the sepulcher and preserved it in original condition.

Standing on a large base of five steps, all of travertine marble, is a column with two inscriptions. Another base, with three steps, also in marble, appears near by. On exploration of the spot there was first found a compact mass of stone, one meter and twenty centimeters thick, and then two slabs of travertine which, on being removed, left the tomb exposed. Within was the skeleton of a vestal, but there were no remains of clothing. However, a large red stain on the marble at the base might have been caused by the decomposition of a purple dyed stuff.

But the most pathetic touch in this discovery, was the unearthing of a skeleton of a doll with jointed arms and legs, carefully carved from the root of an olive tree. Perhaps the poor little vestal had her moments of play when she was not feeding the sacred fire or doing the various other duties about the Temple, which must, after all, have been rather boring at times.

* * *

The sapphire that was stolen from the Basilica of St. Peter's four years ago and which was believed to be hopelessly lost, has recently been discovered. On the occasion of this robbery, thieves penetrated the deposit of the treasury by making an opening in the pavement and secured, among other precious objects, the ring of St. Peter, in which was a sapphire of immense value. Thanks to the energetic efforts of the police, some of these treasures were soon recovered and the thieves arrested, but there was no trace of the sapphire. One of the accomplices was believed to be the intermediary, a man named Edoardo Bruscoli, and although he was freed from prison, he was kept under constant surveillance until his suspicious conduct led to a second arrest.

At the same time his house was searched thoroughly and at last the sapphire from the stolen ring was found in the kitchen, between two boards of a dresser. Bruscoli has now confessed to receiving this stone as his share of the booty, together with two splendid pearls and two emeralds. The pearls were pawned, while the emeralds were sold. Fortunately, however, these valuables were also found and sequestered and now, along with the sapphire, have all been returned to St. Peter's.

**Italian Exhibition
Opens in London
With Private View**

A private showing of the Royal Academy's exhibition of Italian art, which was opened to the general public on New Year's Day, was held on December 30th, according to *The New York Times'* report. One of the spectators, Charles Ricketts of the Academy, said that "nothing like it has been seen since Napoleon filled the Louvre with booty from Italy."

The exhibition, portraying the development of Italian painting from the XIIIth century to the present, is, perhaps, the most ambitious and comprehensive of its kind ever held and is expected to arouse even greater enthusiasm than the Flemish and Dutch exhibitions held here in 1927 and 1929.

Through the influence of Lady Chamberlain, the sympathy and aid of Signor Mussolini were enlisted, with the assurance that his government would see that its country's art was

represented here with the utmost completeness.

There seems little doubt that the picture of the show will be Botticelli's lovely "Birth of Venus." When members of the National Art Collections Fund, art critics and the press attended the private view the greatest throngs always stayed in Room III, which according to the Royal Academy's traditions, is devoted to the exhibition's outstanding canvases. The Uffizzi Gallery at Florence lent this treasure, and now Botticelli's wistful creation looks out on London from the wall of this gallery.

In Room III are also Botticelli's "Calumny of Apelles," from the Uffizzi, and nine Titians, mainly portraits. Among them are the great Cornaro Titian, "A Venetian Family," brought this year for the National Gallery by the Duke of Northumberland, and "La Bella," from the Pitti Gallery in Florence.

Another celebrated Titian is the "Diana and Actaeon," lent by the Earl of Harewood, the King's son-in-law, who figures prominently among the exhibition's lenders. Princess Mary's husband is one of the leading English art collectors, possessing one of the best private collections of old Italian paintings in this country.

Some fine pictures from American collections are also in Room III. There are two Mantegnas: "Judith Before the Tent of Holofernes," lent by Joseph E. Widener, and "Adoration of the Shepherds," lent by Clarence S. Mackay.

There are also Botticelli's predella with the legend of Mary Magdalene from the Johnson collection of Philadelphia, and Ghirlandajo's "Portrait of Giovanna Tornabuoni," from the J. P. Morgan collection.

A number of the pictures were lent by royal owners and noblemen, while many are from state galleries and museums in all parts of the world. Three kings are among the lenders—the kings of Italy, Sweden and England. King George sent works from the royal collection in Buckingham Palace, Windsor Castle and Hampton Court.

One fact apparent at the exhibition is that, despite the shipload of treasures from Italy, there is still a surprising number of masterpieces of Italian art to be found in English private collections. The list of notables lending pictures includes Sir Robert Cook, the Duke of Devonshire, Lord Muir-Mackenzie, Viscount Wimbourne, the Marquess of Bath, the Marquess of Lansdowne, Lord Melchett and Viscount Lee of Fareham.

The selection committee kept in mind the many styles of Italian painting. While early Italian art was essentially religious in character, and though the great church frescoes and altar pieces are obviously absent from this exhibition, ecclesiastical and biblical subjects, nevertheless, seem to predominate. Yet care has been taken to present the delightful pagan side of the Renaissance, with its excursions into mythology and legend. Portraiture can be enjoyed in a whole series of canvases.

The exhibition's sponsors say that some difficulty in obtaining loans from certain countries arose from the fact that England's National Gallery is at present prevented from lending pictures abroad, however much it might desire to do so, and hope is expressed that Parliament will provide the necessary legislation permitting overseas loans. Nevertheless, the list of state loans includes Austria, Belgium, Denmark, France, Holland, Hungary and Sweden.

The exhibition will last until March 8th.

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College Art Association Holds Annual Meeting in Boston

Riefstahl Reads Paper on "The Expedition to Edirne"

The Nineteenth Annual Meeting of the College Art Association of America was held on December 26th, 27th and 28th, at the American Academy of Arts and Sciences and Museum of Fine Arts, Boston. The program for the three days follows:

THURSDAY, DECEMBER 26TH—

Morning

9:30. Meeting of the College Art Association at the American Academy of Arts and Sciences, 28 Newbury Street, Alice Van Vechten Brown, Wellesley College, presiding:

1. "The Greek Element in the Utrecht Psalter," Gertrude A. Rothschild and Dimitri Tselos, *New York University*.
2. "A Bronze Situla in the Museo Cristiano," W. L. M. Burke, *Princeton University*.
3. "The Romanesque Cathedral of Gurk in Carinthia," Hanni Elchholz, *Bryn Mawr College*.
4. "Mohammedan Ivories in the Museo Cristiano," Perry B. Cott, *Princeton University*.

5. "A Comparison of an Eastern and Western Example of the Same Building Type," Meyer Schapiro, *Columbia University*.

Afternoon

2:00. Joint meeting of the Archaeological Institute of America and the College Art Association for the reading of papers, American Academy of Arts and Sciences, John Shapley, University of Chicago, President of the College Art Association, presiding:

1. "Attributable Vases at the University of California and Elsewhere," H. R. W. Smith, *University of California*.
2. "Dvorák's Posthumous Dating of the Turin-Milan Hours," J. Donald Young, *Columbia University*.
3. "Attic Red-Figured Vases and Fragments at Corinth," Stephen B. Luce, *Rhode Island School of Design*.
4. "The Rockefeller McCormick Testament and Cognate Manuscripts," H. R. Willoughby, *University of Chicago*.
5. "An Illustration of Hesiod's Two Strifes and a Vase by the Penthesilea Painter," David Moore Robinson, *The Johns Hopkins University*.
6. "Romanesque Frescoes in Roussil-

lon," Walter W. S. Cook, *New York University*.

4:00. Visit to the Museum of Fine Arts.

9:30. Smoker for members of visiting societies, Georgian Room, Hotel Statler.

FRIDAY, DECEMBER 27TH—

Morning

9:30. Meeting of the College Art Association at the American Academy of Arts and Sciences, C. R. Morey, Princeton University, Director of the College Art Association, presiding:

1. "A Romanesque Processional Cross," William Alexander Campbell, *Princeton University*.
2. "The First Quaternion of the Codex Amiatinus," Dorothy Boyd Graves, *Mount Holyoke College*.
3. "A Fourteenth Century Catalan Tomb at the Cloisters," James J. Rorimer, *Metropolitan Museum of Art*.
4. "Gallo-Roman Sarcophagi," Marion Lawrence, *Columbia University*.
5. "The Sarcophagus of San Isidro Labrador," Marguerite L. Bourdon, *New York University*.
6. "The Carolingian Frescoes of the Abbey of Saint Germain d'Auxerre," Edward S. King, *Princeton University*.
7. "The Physiologus of Berne," Helen Woodruff, *Princeton*.

12:30. Luncheon at the Hotel Statler as guests of the Boston Society of the Archaeological Institute of America.

Afternoon

2:00. Meeting of the College Art Association at the American Academy of Arts and Sciences, 28 Newbury Street,

Walter W. S. Cook, *New York University*, Director of Spanish Research for the College Art Association, presiding:

1. "A Group of Italo-Byzantine Ivories," Andrew S. Keck, *Princeton University*.
2. "Two Silver Caskets from the Sancta Sanctorum," Margaret Scolari, *New York University*.
3. "Two Early Textiles in the Museo Cristiano," Lester D. Longman, *Princeton University*.
4. "New Discoveries in Caravaggio Chronology," Arthur McComb, *Harvard University*.
5. "An English Gothic Embroidery in the Vatican," Rensselaer Wright Lee, *Princeton University*.
6. "The Museum of Modern Art," Alfred H. Barr, Jr., *Museum of Modern Art*.

4:00. Visit to the Museums of Harvard University, Cambridge: The Germanic Museum, The Semitic Museum, The Peabody Museum of Archaeology and The Fogg Art Museum.

5:15. Tea as guests of the Fogg Art Museum, Harvard University, Cambridge.

7:30. Subscription dinner at the Hotel Statler.

SATURDAY, DECEMBER 28TH—

Morning

9:30. Meeting of the College Art Association at the Museum of Fine Arts, 465 Huntington Avenue, Alfred Vance Churchill, *Smith College*, Vice-President of the College Art Association, presiding:

1. "Spanish and Portuguese Baroque Ivories in the Museo Cristiano of the Vatican Library," Donald Drew Egbert, *Princeton University*.
2. "Recent Mediaeval Military Acces-

sions of the Pennsylvania Museum," Thomas T. Hoopes, *New York University*.

3. "Animal Sculpture in Modern Art," Agnes Rindge, *Vassar College*.

4. "The New Department of Art at the University of Pittsburgh, Frederick Mortimer Clapp, *University of Pittsburgh*.

5. "The Infancy Cycle in Cappadocian Frescoes," Fan M. Pollak, *New York University*.

6. "The Date of the Ambulatory Capitals of Cluny," Kenneth J. Conant, *Harvard University*.

7. "Recent Restorations of Paintings and Buildings in the Soviet Union," Thomas Whittemore, *New York University*.

12:00. Visit to the Isabella Stewart Gardner Museum.

1:30. Luncheon at the Restaurant of the Museum of Fine Arts.

Afternoon

2:30. Meeting of the College Art Association at the Museum of Fine Arts, John Shapley, presiding:

1. "The Recently Discovered Mosaics of the Great Mosque of Damascus," M. Eustache de Lorey, *Institute of Islamic Art and Archaeology (Palais de la Ville), Damascus. (Special lecture presented to the program of the College Art Association by the Graduate Department of the College of Fine Arts, New York University.)*
2. "The Expedition to Edirne," Rudolph M. Riefstahl, *New York University*.
3. "The Llandevenec Gospels of the New York Public Library, C. R. Morey, *Princeton University*.
4. "Art and the Machine," A. Philip

(Continued on page 17)

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College Art Association Holds Annual Meeting in Boston

(Continued from page 16)

McMahon, New York University, Final Business Session.

One of the most interesting papers read in the course of the conference was by Rudolf M. Riefstahl of New York University, which we publish below:

THE EXPEDITION TO EDIRNE

By RUDOLF M. RIEFSTAHL

The city of Edirne or Adrianople has always been very important in Turkish history. It was, from 1365 to 1453, the capital of the Turkish Empire. Many monuments still attest its former greatness. Although situated on the main railroad line, Edirne and its monuments have hardly been studied. An article published by Gurlitt gives only the most elementary information.

The expedition to Edirne in 1929 was undertaken in order to find, if possible, unknown monuments and to secure evidence of Turkish wall-painting and the history of Turkish ceramic art elsewhere inaccessible.

Of great importance was the finding of a large mosque named after Sultan Bayezid I and constructed about 1400. This mosque must not be confused with another mosque constructed by Bayezid II in the same city. The Mosque of Bayezid I must have been erected on Byzantine foundations, for the plan does not correspond to the kibra orientation, pointing towards Mecca, which in Adrianople would be straight southeast. The walls run straight east-west, and thus indicate that the foundations must be Christian. Portions of the walls, too, seem to be Byzantine, and many Byzantine carvings—capitals, columns, a sculpted architrave and arches—are used in the building. The plan is most unusual. It is cruciform; four vaults in the four axial directions abutting a central dome. This plan shows a strange relation to the famous tomb-mosque of Sahib Atain Konia, built in the XVIIIth century, in which similar features—probably also under Byzantine influence—may be observed.

Another important discovery was the remains of wash paintings in the domes of the courtyard of the mosque Utsch Sherifli and on the walls of the mosque of Murad II. We know almost nothing about the decorations of early mosques and other Turkish structures.

all evidence having disappeared save the decorations of two tombs of the XVth century in Brussa and decorated ceilings and walls of the tekke of the Mevlevi dervishes in Konia, dating from about 1500 A. D. There are fourteen decorated domes in Utsch Sherifli, which show beautiful and boldly designed decorations of arabesques and Chinese floral motifs. Although retouched at a later date, these decorations have the ear-marks of the style of the XVth century, and this date is corroborated by inscriptions on two of the domes, giving the name of Sultan Murad II. The decorations of the mosque of Sultan Murad are covered now under modern stucco. Where this stucco has fallen off, beautifully designed arabesque and Chinese flower decorations appear. Its complete removal would probably reveal a unique ensemble of early Turkish decoration. These paintings of Edirne show clearly that early Ottoman decorations were of rich polychromy. Tile revetments, generally of cool color harmony, with gold wire used for the dadoes, while the warm color harmonies of the intricate painted decorations of the upper walls and ceilings were reflected by rich reds and yellows balanced by mellow blues in the carpets on the floor.

In Turkish ceramic art we know the tile decorations executed by Persian workmen in Brussa and Karaman as characteristic specimens of the

XVth century. These decorations separate the compartments of different enamel colors by rough black lines (cuerda secca technique). In Brussa, a few remains of tiles decorated in cobalt blue on white have hitherto passed unnoticed.

In wheel-turned ware the manganese purple and blue family as well as the coral red family seem to have been preceded by a family decorated in cobalt blue on white. Now the monuments of Edirne establish as a certitude the existence of cobalt blue and white tile decorations in the XVth century. In the mosque of Utsch Sherifli the Edirne expedition discovered two pointed-arch tile fields decorated in cobalt blue on white with touches of turquoise and manganese purple. Both tile-fields are inscribed under the glaze with the name of Murad II.

In the mosque of Murad II is a huge mihrab (prayer-niche) decorated in the same manner as the two mihrabs in Yeschil Djami (the Green Mosque) and Yeschil Turbeh (the Green Tomb) of Brussa, and the mihrab in the imaret of Karaman. The mihrab of Edirne bears in glazed decoration the name of Sultan Murad II. The resemblance in style to the Brussa work, signed by Persian workmen, imposes the certitude that the Edirne mihrab is the work probably of the same Persian outfit. As certain parts of the Edirne mihrab show, however, decoration in cobalt and white, it is evident that these Persian workmen practised also the cobalt blue and white technique. We must therefore ascribe to the same workmen and to the same period a cobalt

(Continued on page 18)

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COLLEGE ART HOLDS ANNUAL MEETING

(Continued from page 17)

blue and white revetment of about six hundred tiles also found in the mosque of Sultan Murad. Some of these tiles show a design practically identical with that of a few hitherto unnoticed blue and white tiles on the cenotaph of Sitte Khatoun in Yeschil Turbeh, Brussa. Others resemble closely the revetments of hexagonal cobalt blue and white tiles found in the tomb and mosque of Al Tulusi in Damascus (1423 A. D.), which therefore are also probably of Persian workmanship. Other of the Edirne tiles show very nearly the same designs as hexagonal blue and white tiles in the tomb of Sidi Ali Nedjm in Cairo, which is assigned to the XVIth century. In the mausoleum of Sayeda Nefisa in Cairo is a large cobalt blue and white plaque with some details in black of the XVth century, which bears the inscription, "Made by Issa ibn Tabrizi." This plaque must thus also be of Persian workmanship.

The very important conclusion based on the discovery of the blue and white tiles in Edirne is that the Seljuk technique of faience mosaic seems to have gone out of fashion in Turkey during the XIVth century. Egypt knows no faience revetments during the XIVth century. In the early XVth century there seems to have been an influx of Persian faience workers who employed the cuerda secca technique, the cobalt blue and white technique, and in rare instances (Yeschil Turbeh, Brussa), still faience

ANCIENT HITTITE MOUND EXCAVATED

Digging through the ruins of twelve successive cities built upon one spot at Alishar, members of the Hittite Expedition of the University of Chicago's Oriental Institute have just come upon the oldest known records of Anatolian culture, according to a cable from Lucille Saunders to *The New York Times*. The group has completed its season's work and is hastening back to the United States to put its records in order before returning to Turkey in April.

In a room adjoining the ethnological museum at Angora during the past fortnight the year's gleanings from the ancient Hittite mound have been on exhibition. All the articles uncovered automatically became the property of the Turkish Government, and only models and photographs will be avail-

able for those in America wishing to see the results of excavations which have been under way for the past three years. Compared to Egypt and Mesopotamia there is a low percentage of valuable finds in this part of Turkey and therefore the harvest of pottery and burial urns brought to Angora this year is exceedingly prized. Much pottery, lacking in ornamentation but beautiful in glaze and form, has been uncovered. It is declared far superior to Roman ware and represents the peak of the Anatolian pottery art, reached when Anatolia was still a part of the Assyrian Empire.

Evidence that Alishar was once an advanced merchant colony was found in the house of a merchant belonging to the period between 2,200 and 2,100 B. C. There were found about one hundred clay storage pots, pointed at one end and set upright in supports of mud and brick, suggesting similar establishments at Pompeii. In some of them wheat was still to be found. The site was in such excellent condition that it was assumed there had been no destruction of the city at that time but possibly a migration to explain the abandonment of the place in that particular era. In the same place was found a cuneiform tablet dating very likely from the reign of King Hammaruppi of Babylon and also ample indications of trade with Egypt. Alishar is about forty miles from the nearest railroad and requires a day to reach from Angora. It is one of about three hundred sites located by survey expeditions in the last four years. Before that time barely more than half a dozen Hittite cities were known or mentioned in literature accurately enough to be located. The sixteen members of the expedition working with a native crew this year dug up about 320 square yards of mound, reaching a maximum depth of thirty yards and thus far uncovering traces of twelve cities having been built on the spot. There is no indica-

tion of its actual age, but it is assumed that it may go back to the Neolithic period. At the greatest depth the end of the bronze age had not yet been reached.

The levels of the fifth and sixth cities correspond to the second at the site of Troy. Each level is distinguished in the sense of having been a "ground floor" during a certain period. There is a short layer of sterile soil between each layer of floor. Underneath the floors were found mortuary urns, for the method of burial was in clay pots underneath the floor of the dwelling. Eleven were found in one room. In all, the party brought out eighty skeletons and twenty-five burial pots. The oldest skeleton was found buried in a single pot in a sitting position, the orifice of the urn being closed with a flat rock laid on the top. In a later period, dated under the Assyrian Empire, two such pots were laid orifice to orifice so as to accommodate the whole body in a horizontal position.

Around the bodies were placed mortuary gifts specially made for the purpose and apparently having no utilitarian value. These were mainly small pottery forms. On the chest was frequently a pin or other ornament, while some earrings were found. All the jewelry was bronze or lead, having no precious stone settings of any kind. Students of Hittite history believe that these people were the earliest users of iron, probably commencing to employ it about 2,000 B. C. Thus far, however, nothing has been found to prove this.

Among the Hittite ornaments found was a bulla or seal of serpentine rock with an incised design of twisted forms. The seal was perforated and worn about the neck on a cord. Other finds this year, particularly in pottery, established the source of some of the unidentified specimens now in the Louvre in Paris.

Ingenuously constructed fireplaces were found in some houses—one was

arranged with two holes over it for baking and other holes for cleaning out ash and letting out smoke.

On one level the archaeologists came to evidences of destruction, showing the city had probably been sacked. Skeletons of two children were found in positions indicating that the roof of their home had fallen in on them and elsewhere was the body of an old woman who seemed to have tumbled toward the fireplace.

That many Turkish peasants of the region are still partly living in the Stone Age is the contention of the expedition's members. Frequently when utensils were dug from the ruins and could not be identified the countryfolk were able to suggest their use. To this day in the fields of Yozgad Province peasants attach flints to a board and drag it over their wheat to thresh it. Their wooden water jars are the identical shape of those found at Alishar; their grain cradles are the same and their grinding stones have not changed in thousands of years.

Last summer one member of the Chicago expedition visited a village in the Marash Valley, where the costumes resembled those of the Hittites and where a peculiar language was spoken, possibly a form of the Hittite tongue. Another such village is also said to exist, but the scientists have not visited it.

The digging at Alishar was complicated by a fine dust around the ruins. In some of the holes the workmen could stay only half an hour at a time. All the earth removed was screened in order to save the fragments of pottery and the dust rising from the screen caused infected eyes in some cases. All supplies had to be brought a long distance and water was transported several miles from the village, with a donkey laden with four oil tins working at this constantly.

Last year the expedition uncovered a Hittite citadel, but this season the work was carried on in other parts of the mound.

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BOSTON HOLDS ANTIQUES SHOW

BOSTON.—In the first Boston Antiques Exposition held during the second week in December at the Hotel Statler, New England has indeed well lived up to its tradition of love for the fine old furniture, fabrics and other home furnishings that its ancestors cherished, reports the Boston Post. Not only did the dealers co-operate to the fullest toward making it a success, but the public did its full part in appreciative attendance and approval.

To give any complete resume of the fine things shown is, of course, impossible in a small space, so completely impossible that it seems hardly fair to single out a few things for mention. Furniture, rugs, glassware, china, fabrics, silver, pewter, prints and other home adornments of early American days prevailed with many fine specimens of the work of gifted craftsmen of those times. And these were supplemented not only by interesting and authentic pieces from England, but also by rare old Persian rugs, Italian silver, Flemish furniture, Turkish antique brasses, etc.

Silhouettes from the Glenn Tilley Morse collection, in which the most famous makers of "Correct Profile Likenesses" are represented—some on glass, and one on small blocks put together picture-puzzle fashion—occupied one popular corner.

Choice treasures from XVIIIth century England shown in the Louis Joseph booths included a very rare and complete tea set of Lowestoft china, each piece adorned with a ship in full sail, doubtless made, originally, for a ship owner's personal use. It was displayed to advantage upon a Sheraton satinwood table, Pembroke style, with a painted border, rather unusual. A handsome white mantel of Adam design which may have come from Cavendish House, has inset a Wedgwood panel, white figures on an azure ground, and supports two fine Waterford glass candelabras on Wedgwood bases, as well as a pair of dainty Chelsea figures and a rare jade bowl, the whole presided over by an old portrait of the Romney school.

A complete tea and coffee set of old square-marked Worcester of Chinese design, on exhibition upon a unique Chippendale piecrust table with scrolls in the old English booths, reminds one of the habit of the time of making such sets consist of six tea cups, six coffee cups and but six saucers, it being argued that since tea and coffee were not served at the same time, one set of saucers was sufficient for all occasions. A mahogany and satinwood spinet bearing the inscription "John Broadwood and Son, Makers to his Majesty and the Princesses, 1800," made us wish that someone in costume of the time might play it. A rare, small spinet chair was placed before it.

A calico cow of China called attention to the treasures of the Ellis Levenson booth where it stood, gay in its red and blue spots, beside pieces of an attractive tea set of blue and white Leeds, ready to do duty as a milk jug. A silver cow, a similar destiny before it, stood aloof on a handsome walnut desk, richly inlaid with mother of pearl. From the jewelry collection near by a beautiful enamel and gold bracelet, once in a museum loan collection, demanded attention by its perfection.

An XVIIIth century living room, its walls hung with old painted architectural canvases; a lady's bedroom, with the daintiness of old France, and an early pine paneled dining room, the long table set with shining pewter, all from the Queen Anne studios, were most effective.

Courtright House, presenting a French boudoir, accomplished its object of demonstrating a pleasing relation between yesterday and today by judiciously placing a number of really good antiques against a distinctively modern background. The walls were hung with a soft blue-green paper of

pleasing present-day Viennese design and the curtains hung from under cornices of silver pewter, made by boys in the North Bennett Street Industrial School. Both the mirror and glass dressing table top were backed with a pure gold deposit, rather than the usual silver, resulting in a mellow golden light. A small silvery chair before this table stood out, its heavy shape and stolid lines in strong contrast to the chaise longue and other graceful old French furniture. Commenting on this Mr. Greener said that he had this last year traveled all over Europe visiting the places where the much-talked-of modern furniture is being made, and had arrived at the conclusion that, while textiles, wall papers, and some other things are excellent, the furniture is not going to live because it is not good enough, being both clumsy and lacking in beauty.

Pie crust tables, chairs, cupboards, etc., both English and early American, in mahogany, maple, and pine, old salt glaze dishes, long slender narrow spoons of silver, long silver skewers, toile de Jouy, old sporting prints, copper kettles, hooked rugs, etc., lent their charm to the showing. Boston, New England, even New York and New Jersey showed their treasures

FRENCH SILVER IN HOTEL DROUOT SALE

PARIS.—On December 11th, at the Hotel Drouot, some good prices were obtained at a sale of old silver directed by Me. Lair-Dubreuil, assisted by MM. Falkenberg and Linzeler. A Louis XV soup tureen with cover and plateau, of Dutch make, brought 26,200 francs; a First Empire silver-gilt coffee filter, with the Paris stamp, 13,100 francs; an XVIIIth century basin and cover, with stamp of a Riom silversmith, 10,000 francs; soup tureen, 6,600 francs; two XVIIIth century salt cellars and pepper-boxes, with Paris stamp, 8,000 francs; a large goblet, with 1776 Paris stamp, 6,600 francs, and an XVIIIth century hollow round dish, 5,000 francs.

here. The collection has certainly stimulated that ever increasing appreciation of and desire for the really fine belongings of our ancestors. The interest of the public is encouraging as pointing toward better and more beautiful homes.

A. L.



Medallion Portrait of James Christie, founder of the firm in 1766 and a personal friend of Thomas Gainsborough, R.A., and David Garrick.

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Turnblad Gift to Found Swedish Art Institute

Gifts totaling more than \$1,500,000 to the newly organized American Institute of Swedish Arts, Literature and Science from S. J. Turnblad, publisher of the *Minneapolis Svenska-Amerikanska Posten*, have been announced by officers of the Institute, according to the *Editor and Publisher, The Fourth Estate*.

The gifts included not only the Turnblad mansion in Minneapolis, where the *Posten* is published, valued at approximately \$1,000,000, but the *Posten* building, the lot on which the building stands, and the *Posten* publication, its good-will and equipment.

The American Institute of Swedish Arts, Literature and Science was founded recently by Mr. Turnblad to foster the Swedish arts in this country. Art galleries, museums and exhibitions will be housed in the mansion on Park Avenue. Minneapolis articles of incorporation for the Institute were filed with the secretary of state of Minnesota recently.

The announcement of the gift was signed by Mr. Turnblad, his wife, Christina N. Turnblad, and his daughter, Lillian Z. Turnblad. A resolution of acceptance was voted at the first meeting of the board of trustees of the Institute in the middle of December.

Mr. Turnblad had a letter from Crown Prince Gustaf Adolf, dated July 17, 1929, in which the crown prince consented to become a patron of the proposed Institute providing that "a suitable form for the donation has been found and an agreement arrived at, regarding the said institution and its permanency for the future, and that a sufficient capital fund has been set aside to assure the operation and support of the institution for all perpetuity."

The crown prince visited Minneapolis three years ago and at that time talked with Mr. Turnblad, who informed him of his plans to create an institution that would perpetuate Swedish arts, letters and sciences in this country.

Following are the officers and trustees of the Institute:

President, Mr. Turnblad; first vice-president, Wollmar Boström, Swedish minister to the United States; second vice-president, Charles Peterson, treasurer of the city of Chicago; third vice-president, Mike Holm, secretary of state, Minnesota; secretary, Gustaf Lindquist, St. Paul; treasurer, Edgar Mattson, vice-president, Midland National Bank, Minneapolis. Trustees, John Lind, former governor of Minnesota; Andrew Holt, justice, supreme court, Minnesota; Nils L. Jaenson, Swedish consul, Minneapolis; Lillian Z. Turnblad, and R. Lindley Hosford, St. Paul.

With two Vikings standing guard over its gorgeous interior, the great mansion designed and built twenty years ago by Mr. Turnblad now awaits its transition into an art museum.

For seven years Mr. Turnblad and his wife and daughter lived in part of the great building, too large to be kept entirely open. They closed the house while they traveled in Europe, but returned and lived there five years more. Then they lived there two years after another trip.

There are eleven Kakelung fireplaces made in Stockholm in the house. All doors are sliding, every piece of wood in the house is in its natural color, all the rugs were made to order and purchased in Sweden; there is a library, music room, billiard room, smoker and servants' quarters in the building.

Mr. Turnblad is said to have amassed a large part of his fortune from the *Svenska-Amerikanska Posten*, a weekly which has been a power in Minnesota politics for many years. For several years the *Posten* building housed other publications, chiefly weekly organs like the *Minnesota American Legionnaire*, *Central High News* of Minneapolis and others, but more recently, the facilities of the plant have been devoted exclusively to publication of the *Posten*.

PRIZES OFFERED IN HOOSIER SALON

CHICAGO.—More than \$5,000 has been pledged by individual donors, sororities, fraternities, educational, professional and business organizations to be used as prize awards in the Sixth Annual Hoosier Salon which opens in the Marshall Field picture galleries in Chicago, on January 27th, 1930.

Without counting the amounts, not yet determined, which will be given

by two organizations, Indiana University and the state Kiwanis of Indiana, the total up to date is \$5,200.

A list of the prize awards which have been pledged, giving the names of the donors and the amounts of the prizes, is as follows:

For the outstanding picture of the exhibition, \$500, John C. Shaffer, Chicago.

For the outstanding work of sculpture, \$300, Mrs. Catherine Barker Spaulding, Michigan City.

Special prize for the best piece of carved limestone showing creative design (weight not to exceed 150 pounds), which can be embodied in an architectural design, \$200, Indiana Limestone Company.

Best piece of garden sculpture made of limestone, \$100, Harry Johnson, president, Bloomington Limestone Company.

Best architectural ornament in the round showing creative design, made of limestone, \$100, Harry Johnson.

Special sculpture prize for the best bas-relief head of a child, \$100, Rosemary Ball, Muncie.

Special prize for the outstanding picture by a woman artist after the Shaffer prize has been awarded, \$250, Tri Kappa Sorority of Indiana.

Figure composition, \$200, Col. George T. Buckingham, Chicago.

Outstanding still life which possesses unusual merit, \$200, Edward Hines, Chicago.

Best industrial scene painted any place along the route of the Illinois Central (this may be a railroad scene, railroad station, steel mill or any kind of mill or factory that represents industry), \$100, Lawrence A. Downs, president of Illinois Central Railroad.

Best landscape in oil which portrays an outstanding beauty spot of Indiana; size not to exceed 28x32 inches; this picture may be one of the Indiana rivers, an autumn scene, a winter picture or any painting that portrays a scenic beauty spot; must have been painted within 1928 or 1929; \$100, Harry R. Kurrie, president Monon Railway.

Best autumn scene in oil by an artist whose entire training has been received in Indiana, \$50, Mr. and Mrs. E. M. Morris, South Bend.

Best picture in oil by an ex-service man (at least) \$50, Third District, American Legion Auxiliary, Department of Illinois.

Note—In order that this organization may fully understand the military connections, please state terms of service and with what military or

naval organization you were connected.

Portraits in oil—First prize, Indianapolis Star, \$200; second prize, Eugene J. Buffington, Chicago, \$100.

Landscapes in oil—First prize, Thomas Meek Butler memorial prize given by Mrs. T. M. Butler, Tulsa, Oklahoma, \$200; second prize, Alexander F. Banks, Chicago, \$100.

Prize for water colors—Tri Kappa Sorority of Indiana, \$150.

Prize for pastels—Clement Studebaker, Jr., Chicago, \$100.

Prize for etchings—Frank S. Cunningham, Chicago, \$200.

Prize for miniatures—Olive Maine School of Opera, South Bend, \$50.

Best landscape by a woman artist—*Terre Haute Star*, \$200.

Best Indiana landscape in oil by a native Indiana man who is now a resident of the state—Edward Rector Memorial prize, given by Mrs. Edward Rector, \$200.

Best winter scene in oil—Memorial prize, Frances Hall Davis, ex-president of the Daughters of Indiana of Chicago; given by Mrs. Robert Heinrichs, South Bend, \$200.

Best work of art by a man thirty-five years of age or younger—*Muncie Star*, \$100.

Best picture, any medium, by a man under twenty-five years of age, \$200, Culver Military Academy.

Best picture by a native Indiana man or woman now a resident of the state, twenty-five years of age or younger, amount to be announced, state Kiwanis of Indiana.

Best work by a woman artist twenty-five years of age or younger, \$100, Tri Kappa Sorority of Indiana.

Best portrait of a child, \$100, Margaret Ball Petty, Muncie.

Selection purchase prize, Daughters of Indiana of Chicago (at least) \$250.

Purchase prize, picture to be selected by a committee from the school at the Salon to be placed in *Terre Haute* (at least) \$100, State Normal School of Terre Haute.

Best garden scene, \$100, Lucy Ball Ousley, Muncie.

Best drawing in black and white, prize not to be awarded unless there are at least five contestants, Muncie Art Students' League, \$50.

Best still life, modernistic in treatment, \$50, J. C. Stewart.

Popular vote prize, to be awarded by artist members of the picture which, in their estimation, possesses the most artistic merit, \$200, Harry G. Nye, Chicago.

Indiana University prize to be announced later.

PALAZZO VECCHIO BATH UNEARTHED

FLORENCE.—A XVth century bath, which belonged to and was used for many years by Cosimo I dei Medici, and whose existence was completely forgotten, has just been discovered within the last few days, during some work of restoration in the rooms adjacent to the Sala del Duecento of the Palazzo Vecchio of Florence. On account of so-called improvements during the middle of the last century a large part of the ancient Palace was wantonly demolished, and very little remains of those rooms which were once occupied by the famous Court of the Medici family.

The small room under the stairs, richly decorated in stucco and with frescoed medallions, almost intact in some parts, was entirely walled up in 1865, during the work carried out for freeing the passage between the ante-chamber of the hall of the Duecento and the great staircase. The little room is of the same dimensions as those of a modern bathroom, three meters long and one and a half meters wide. By taking down another heavy piece of wall, the bath itself has come to light, set in an alcove or niche. This bath is in perfect condition, of a rectangular form, a little shorter than those in use today, and is cut out of one block of stone. In the side wall, to the right of the bath, is a second smaller niche, where have been found the pipes which conducted the water from a tank above, and also the pipes for letting the water off.

As has been said, the bathroom is decorated with frescoes and stucco, besides frescoes which were perhaps executed by Vasari and his pupils. This hypothesis is not without good reason, when one remembers that Vasari was always working for Cosimo de' Medici, who never carried out the slightest innovation without consulting the artist.

The decorations show the effect of the study of the classic style in great vogue at that period, and the most notable ones are the frescoes representing marine divinities.

This little room, which aside from its historical importance, is a rare example of a bath of the XVth century, will soon be entirely restored according to the most careful artistic study. —K. R. S.

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KEEN BIDDING FOR COLOGNE TRIPTYCH

LONDON.—Sotheby's sale on November 27th of pictures by old masters from various sources brought £10,139, reports *The Times* of London. The first sixty-seven lots in the sale were the property of the late Sir Francis Sharp Powell, Bt., M.P., of Horton Hall, Bradford. This estate came into the possession of the Powell family, through the female line, from the ancestral owners, the family of Sharp, who had been settled there from early times, and figured prominently in the civil wars of Charles I.

Apparently it is not known who bought the pictures or when any of them reached Horton Hall. The most notable of all was an important and elaborate triptych by an artist of the early Cologne school, containing sixteen scenes from the Passion of Christ, eight on the center panel and two on the wings; the wings when closed display the Annunciation and the coronation of the Virgin, the center panel 42in. by 64in., and the wings 42in. by 38in. For this bidding was started at £500, and at £3,100 it fell to Hugo Perles, of Berlin, with Colnaghi and Company as the underbidders.

The Powell pictures also included:—Marcus Gheeraedt's portrait of a lady of the period of Queen Elizabeth in rich patterned dress, three-quarter length, sold for £300; Lotto, portrait of a young man, in a room containing various objects, examining a medal or jewel, a child on the left, £560 (Leger); and a Hoppner group of two sisters — £920 (Savile Gallery). Among six pictures sent by Mr. C. N. L. Stronge, of Tynan Abbey, Co. Armagh, were Gilbert Stuart, portrait of Helen Lady Stronge, half-length in white dress with blue sash, sold for £640 (Blaker); and a portrait of a lady in black silk dress, inscribed "Aetatis 17. ano. 1625"—£660 (W. Sabin).

FINE TOURNAY PORCELAIN SOLD

PARIS.—At the Hotel Drouot on December 14th, M. M's collection of important Tournay porcelain and some old ceramics from the great French and foreign factories, belonging to different collectors, were sold by Me. Lair-Dubreuil, assisted by M. Pape, and some good prices were obtained.

The Tournay porcelain included an oval box decorated with marine scenes, signed Mayer, which fetched 21,800 francs. A group of two children, with polychrome decoration, reached 14,100 francs; a bowl decorated with three cartouches with gilt embrocations, 11,000 francs; a group in unenamelled biscuit, 10,420 francs; an oval box ornamented with mythological scenes in colors, 10,500 francs; a decorated ewer with cover and basin, 7,800 francs; a plate with twisted edge and Chinese subject, 3,100 francs; a polychrome group of two seated persons, 3,800 francs; a plate decorated with war trophies in blue camaïeu, 3,050 francs.

Among the old faïence a Delft jar, with the mark of Van Enhorn, brought 13,100 francs, and a round Delft dish, with blue, red and gold decoration, bearing Adrian Pynacker's mark, 2,400 francs.

OLD SILVER SOLD AT CHRISTIE'S

LONDON.—Christie's sale on December 10th of old English silver plate included one lot, the property of Lord Powerscourt, a few sold by order of the executors of the late Mrs. E. A. Manning, Upper Richmondroad, and various other properties.

A plain hot-water jug by Paul Lamerie, 1748, 21oz., sold at 135s., fetched £141 15s. (Crichton); a Charles II plain dish, engraved with a coat of arms, 10½in. diam., 1683, 17oz. 2dwt., at 178s.—£149 12s. 6d. (Cragg); a Queen Anne plain coffee pot, by Richard Green, 1709, 27oz., at 100s.—£135 (Hammond); a William and Mary cylindrical caster, with a coat of arms, 7½in. high, 1694, 8oz. 3dwt., at 260s.—£105 19s. (Crichton); a Queen Anne plain tazza, by J. Stocker and E. Peacock, 1705, 8¼in. diam., 10oz.,

ARTS CLUB PRIZES ANNOUNCED

The National Arts Club prize of \$100 for the best piece of art in the Thirtieth Annual Exhibition of the National Association of Women Painters and Sculptors was awarded to "Respite," painted by C. Bachelor Nisbet of New York, it was announced on December 28th by Miss Brenda Putnam, chairman of the jury of awards. The prize was given by John Agar of New York City.

Honorable mention in the National Arts Club prize was awarded to "A Hill Town," painted by Margaret Fish of Palestine, Texas.

The Anna Hyatt Huntington prize 3dwt., at 145s.—£73 11s. 9d.; a pair of George I taper sticks, by M. Cooper, 1723, 7½oz., at 180s.—£65 5s. (both bought by Tessier); a pair of Queen Anne table candlesticks, by J. Elston, Exeter, 1706, 8½in. high, 20¼oz., at 140s.—£145 5s. (S. H. Harris); and Lord Powerscourt's four entree dishes, Dublin, 1766, with covers en suite, Dublin, 1821, 237oz. 8dwt., at 11s.—£130 11s. 4d. (Sladen).

of \$250 for the best piece of sculpture was awarded to "Annunciation," exhibited by John Hartley of New York. Genevieve Karr Hamlin of Harpersville, New York, won honorable mention with her "Animal Relief."

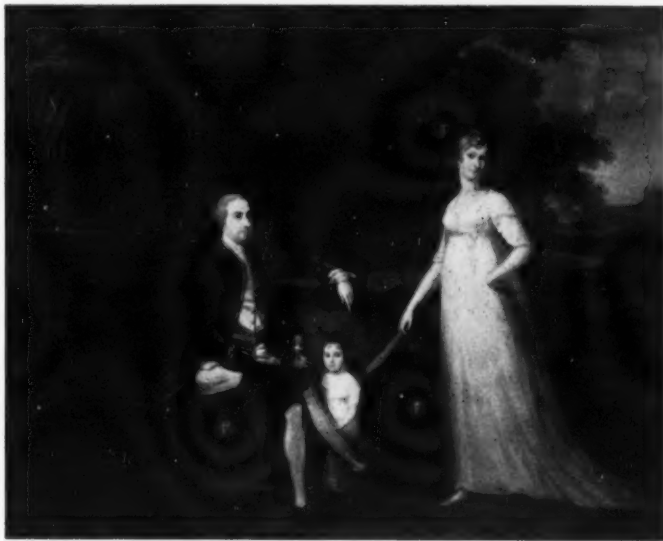
Wynne Byard Taylor of New York City won the Nanna Matthews Bryant prize of \$100 for sculpture with her "Pan." Honorable mention was awarded to Gertrude K. Lathrop of Albany for her "Sammy Houston."

"Miss Yoof Peking," painted by Maria Streat of New York, was awarded the Cooper prize of \$100 for the best portrait, presented by Margaret Cooper of New Britain, Connecticut. "Behind the Times," painted by Rosamond Smith Bouve of New York, won honorable mention.

The Eloise Egan prize of \$150 for the most distinctive landscape, presented by Mrs. Frank J. Egan of New York, was awarded to "Boothbay Harbor, Maine," painted by Dixie Selden of New York. Mary Butler of Philadelphia won honorable mention with her canvas, "Lake Moraine, Canada."

Mary G. Riley of Washington, D. C., won the Edith Penman memorial prize of \$50 for the best flower painting with her canvas, "Peonies and Delphiniums." Mary E. Marshall of Philadelphia won honorable mention with her canvas, "Gold Banded Lilies."

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COMING AUCTION SALES

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Sale, January 15-18

A Rodin bronze, entitled "Grief," will appear in a sale to be held at the American Art Association-Anderson Galleries, Inc., from January 15th to 18th, in the afternoon. This bronze, presented by Rodin to Mme. Rousselot of Paris, is included in a collection of English, French, and Italian furniture, tapestries, rugs, textiles, paintings and objets d'art, from the estates of Mme. Christine Hauge and Mme. Rousselot, from consignments from A. W. Tillinghast and other owners.

According to an advance notice received from the galleries, several Gothic items constitute a particular feature of the sale. Among these are an early XVth century tapestry representing the Madonna and Child; a carved and polychromed statuette of a saint, French, XIVth century; and a gilded and polychromed group, Norman, about 1500, in the form of a "Pieta."

The tapestries include an Antwerp early XVIIIth century piece, "The Repatriation of the Dead Odysseus;" a XVIIth century Felletin hunting tapestry; a Brussels panel of the XVIIIth century, bearing a coroneted escutcheon in the upper center. A silk woven Paris weave is a handsome example of the "garden tapestry," and is especially notable for its fine border. Another Felletin tapestry, of the XVIIIth century, also has a decorative landscape design.

The fabrics include a Persian lion-embroidered scarlet mosque hanging and a Napoleonic panel in gros point, French, XIXth century.

Among the many antique pieces of furniture are two William and Mary chairs and two Carolean armchairs, of carved walnut, upholstered in Genoese velvet, English XVIIth century; a carved and inlaid walnut cassone of the Venetian Renaissance; and a Louis XV needlework panel, mounted as a fire screen, French, early XVIIIth century, the design showing "Europa and the Bull."

The Georgian silver to be dispersed in the third session alone covers fifty five catalogue numbers, with salvers, candlesticks, tea pots, creamers, bowls, tureens and many other pieces.



IMPERIAL YING CH'ING GALLIPOT WITH RELIEF DECORATION. SUNG PERIOD

In the Ton Ying collection to be sold at the American Art Association-Anderson Galleries, Inc., on January 24th and 25th.

The Rodin bronze of "Grief" is signed on the base, "A. Rodin," and by the foundry, "Cruet." Also in the collection is a bronze statuette of Hercules, XVIIIth century, the nude figure vigorously modeled.

In the fourth session will be offered an interesting group of antique watches and gold snuff boxes, principally French.

Inc., on January 18th, 1930, for dispersal in two afternoon sessions on January 24th and 25th. Decorated and single color porcelains, snuff bottles, semi-precious mineral, carvings, early bronzes and Pekin and Canton enamels are included in the sale. The monochromes number some very fine clair-de-lune pieces. The collection of four hundred items, each selected by the well known expert, C. F. Yau, also embraces a group of early dynasty pottery, among which are some tomb pieces.

In addition to the rare items which come from the Imperial collection there are some which closely resemble examples in the Louvre, the Metropolitan Museum of Art, the Hippisley collection and others. The Tang, Sung and Ming periods are well represented.

Among the decorated porcelains in

the first session occur a rare San Ts'ai dish of the Ming period in translucent white porcelain and a late Ming Wu Ts'ai bowl with the six-character mark of the reign in underglaze blue. A pair of mazarine blue Ch'ien-lung temple jars with famille rose decoration and original covers is in this group. A similar example is to be found in the Granddier collection in the Louvre. Semi-precious mineral carvings in the first session are largely of the Chien Lung period but there is also found a rare Sung carved jade lotus teapot. In the small group of bronzes and enamels which follow are a bronze sacrificial two-handed bowl of the Han period and a rare Chou bronze libation vessel.

Pottery of the Sung, Tang and Ming dynasties closes the first session. Two quatrefoil dishes of the Tang period, which are similar to specimens in the Metropolitan Museum, are of rare

mottled blue. Green and yellow pottery tile Ming figurines and a pair of glazed pottery equestrian groups of the Tang period are also a feature of this session.

The second session of the sale includes snuff bottles, bronzes and enamels of the Chou, Tang and Ming periods, and single-color porcelains, among which are to be found many Ming and Sung pieces. The latter category features a Ting Yao lotus bowl, a rare Ko Yao plate of brownish stoneware, an imperial Chun Yao dish with rare sunset purple glaze similar to the one exhibited at the Metropolitan Museum, and an Imperial Chung Yao bulb bowl in grayish green glaze, flushed with delicate purple. Two important peach bloom pieces are a chrysanthemum bottle and an amphora, both of the Kang Hsi period. Decorated porcelains in the second

(Continued on page 23)

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PAIR OF IMPERIAL GLAZED POTTERY EWERS T'ANG PERIOD



BRONZE LIBATION VESSEL CHOU PERIOD

All of the objects illustrated on this page are in the Ton Yin collection to be sold at the American Art Association-Anderson Galleries, Inc., on January 24th and 25th.



BRONZE SACRIFICIAL TWO-HANDLED BOWL HAN PERIOD

COMING AUCTION SALES

(Continued from page 22)

session include many choice items. Among the important items is a pair of famille noire quadrangular vases of the early Yung Cheng period. A decorated Imperial yellow dragon and

lotus vase, Kang Hsi, is another rare piece. Closing the sale is a notable group of pottery of the Sung, Tang and Ming dynasties. Of special interest is the unique pair of Imperial glazed pottery ewers of the Tang period, with the dragon and phoenix of the Emperor and Empress. The vases are in superb condition and are most interesting examples of the excavated ware of the Imperial tombs. From

the Imperial collection comes a rare Sung gallipot with relief decoration, similar to a specimen in the Metropolitan Museum. Also noteworthy is a pair of Ying Ching two-handled vases and two Tang glazed pottery jugs in Sassanian form, similar to the one in the Alexander collection, which is described and illustrated in Emil Hanover's *Pottery and Porcelain of the Far East*.

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PEARSON LECTURES FOR SPRING TERM

Ralph M. Pearson will give three courses of lectures, during the spring term at the New School for Social Research, 465 West 23rd Street, New York. In addition to the courses in Pictorial Analysis and Design Workshop, which he has been conducting during the fall term, he will add another course, "The Creative Attitude Toward Life: Its Understanding, Practice, and Some of its Results in the Useful Arts," during the spring term, which begins January 13th. Twelve lectures will comprise this course, to be given on Wednesday evenings, from 8:20 to 9:50 o'clock.

"The final purpose of all of Mr. Pearson's courses," says Dr. Alvin Johnson, Director of the New School, "is to supply a point of view and material data with which the individual may equip himself to use his own abilities in some form of self-expression including that of intelligent critical judgment. Mr. Pearson believes with Dewey and other progressive educators and creative artists that even normal, practical people are potential creators in some direction. He believes they could and would be using their native genius if the urge to do so had not been killed in them by adverse training and environment."

To round out his own point of view, Mr. Pearson has invited five men who are making important contributions to modern knowledge to discuss creative expression and design in their various connections with life from their own points of view. The twelve topics for this series of lectures, for which any one may register, are:

January 15—"Playing with Paint and Judging Works of Art," Ralph M. Pearson.

January 22—"Creative America, as Revealed in the Useful Arts," Mr. Pearson.

January 29—"The First Church Built in the Contemporary American Spirit (by the artist who designed its exterior sculptures)," Robert Garrison.

Feb. 5—"Creative Expression for Children and Adults," Peppino Mangravitte.

Feb. 12—"Design and Life," Harry A. Overstreet.

CHICAGO

The following prizes were awarded by the Committee on Prints and Drawings in the International Lithograph and Wood Engraving Exhibition now on view at the Art Institute: Mr. and Mrs. Frank G. Logan First Prize of \$100.00, with bronze medal, to "Alassio-Starry Night," by John Copley. Mr. and Mrs. Frank G. Logan Second Prize of \$75.00, to "Willow Tree and Cottage," by Thomas W. Nason. Mr. and Mrs. Frank G. Logan Third Prize of \$50.00, to "Water Goat," by S. Jesurun de Mesquita. Walter S. Brewster Prize for Lithography of \$50.00, to "Still Life," by Louis Lozowick. Walter S. Brewster Prize for Wood Engraving of \$50.00, to "Sheep Dipping in Wales," by Agnes Miller Parker.

The following were selected for honorable mention: "The Gardener," by Pierre Dillinger; "Thorpe Lane," by John F. Greenwood; "The Emancipation of Woman," by Blair R. Hughes-Stanton; "Treading Grapes," by Clare Leighton; "Spanish Courtesan," by Pedro Pruna; "Elephants in Jungle," by Edith Jane Bacon; "Ramshackle Barn," by Asa Cheffetz; "At Charenton," by Davenport Griffen; and "Atlantic," by Arnold Ronnebeck.

The competitive designs for the War Memorial to be erected on an island in the lake off the foot of Congress Street are now on exhibition in the East Wing Galleries at the Art Insti-

Feb. 26—"Seeing Oriental Art with Modern Eyes," Thomas Munro.

March 5—"Creative Expression and the Machine," Lewis Mumford.

March 12—"The Artist and Our Merchandising System," Mr. Pearson and Mr. Oswald W. Knauth of R. H. Macy and Company.

March 19—"The Positive and the Negative Educational Influence of the Art Museum," Mr. Pearson and Mr. Henry W. Kent, secretary of the Metropolitan Museum.

March 26—"Our National Expression in Textiles and Wall Paper," Mr. Pearson and Mr. Richard R. Bartlett, Sales Manager of Richard E. Thibault, Inc.

April 2—"The Artist as the Source of Style," Mr. Pearson.

tute. The purpose of the competition for the best design is to erect a memorial dedicated to those who served in the great World War. The winning design is the work of Eric Gugler and Roger Bailey, of New York City, and for it they received \$20,000. The Second Prize of \$5,000 was won by Ben H. Marshall of Chicago. There are about forty designs in Gallery G-55. The remaining ones will be found in the Burnham Library of Architecture on the main floor.

The exhibitions of sculpture by Georg Kolbe, paintings of war scenes by Jose Clemente Orozco, and sculpture by Numa Pantlagean will remain on view in the galleries of the Art Institute until January 26th.

The Fourth Annual Exhibition of the work of Illinois artists was recently opened at the Stevens Hotel under the auspices of the All-Illinois Society of the Fine Arts. One of the most versatile artists exhibiting is Sydney Holmes Langford, who shows water colors, oils and sculpture among which a self-portrait relief, a "Bacchanalle" and "Pup" are outstanding. Other interesting works displayed include a portrait of Mrs. Charles R. Dalrymple by Richard Chase; a still life by Edith Jane Cassidy; "A Sand Playground" by Adam Emory Albright; a "Still Life" by John Goosens; "Mother," a pastel, by Charles Robert Morse. Among the water colors are works by Mrs. Langford, Frederic Dalrymple, Joseph W. Jicha, Ben Silbert, Edna

Vognild, Louis Weimer and William H. Eppens. Howard Brown sends a number of etchings. The list of exhibiting artists includes Sam Byer, Claud Buck, Lucie Hartrath, Torry Ross, Gerald Frank, Kathryn Hamill, Grace M. Haskins, Lucile Stevenson Dalrymple, Florence White Williams, Dorothy Delain Wagner, Thomas Hall, Ethel Spears, Carol Innes Procter, Sister Stanisla, Edward J. F. Timmons, Martin Moe, Signe Palmblad, Charles H. Kellner, Grace Hall Hemingway, Ida Mae Jackson, Karl Plath, Marquis E. Reitzel, Sam Ostrowsky and Marie Blanke.

This year's exhibition of the Polish Arts Club consists of two sections, one a loan collection of works by famous Polish painters from Poland and the other and larger part devoted to the work of Polish-American painters of the Middle West. Included in the local group are Walter Krawiec, Harriet Krawiec, Walter Buchholz, Theodore Roszac, Jane J. Paleczynski, John Szyrnalk and Enrico Glicenstein.

PROVIDENCE

On January 2nd the Museum of the Rhode Island School of Design opened an exhibition of paintings by eight contemporary American artists: Burchfield, Carroll, Chapin, Dasburg, Hopper, Luks, McFee and Tucker. The showing was organized by George W. Eggers, director of the Worcester Art Museum.

AUCTION CALENDAR

AMERICAN ART ASSOCIATION ANDERSON GALLERIES, INC.

30 East 57th Street

January 2, 3, 4—Flayderman collection of American furniture.

January 7—Albert B. Ashforth, Jr., books, mainly works of the XVIIIth, XVIIIth and XIXth century authors.

January 8—Francis L. Higginson, American and European paintings.

January 9—Solton Engel, books, first editions of Rudyard Kipling.

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January 8, 9, 10, 11—Furniture and miscellaneous.

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January 8, 9, 10, 11—Studio furnishings of William Burton, and other consignments.

RAINS GALLERIES

3 East 53rd Street

January 6, 7—Furniture, household furnishings and Chinese art objects.

January 8—Collection of oil paintings and primitives from the Weston Art Galleries, 444 Madison Avenue.

SILO GALLERIES

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January 7, 8, 9, 10, 11—Residue of the estate of Mrs. William F. Sheehan.

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Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th St.—Etchings and Prints by American and British Artists.

Thomas Agnew & Sons, 125 East 57th St.—Old masters.

Ainslie Galleries, 677 Fifth Ave.—Paintings by G. Ingersoll, to January 17th.

American Art Association, Anderson Galleries, Inc., 30 East 57th St.—Paintings, water colors and etchings by John Dix and portraits by John da Costa, January 5th to 25th.

"An American Place," 509 Madison Ave.—Exhibition of fifty new water colors by John Marin, during January.

American Fine Arts Society, 215 West 57th St.—Thirty-ninth Annual Exhibition of the National Association of Women Painters and Sculptors, to January 19th.

Arden Gallery, 460 Park Ave.—Exhibition of animal drawings by Georges Hilbert, to January 15th.

Art Center, 65 East 56th St.—Paintings by Anna Neagoe, to January 4th. Drawings and water colors by Lily Kettler de Frisching, January 6th to 18th. Exhibition of paintings by the New Society of Artists, January 6th to 26th.

Babeok Galleries, 5 East 57th St.—Exhibition of paintings and drawings by Angele Watson, to January 18th.

Balzar Galleries, 102 East 57th St.—Paintings by old and modern masters.

Barbizon Branch Gallery of the Art Center, 140 East 63rd St.—Exhibit on o. hats; and paintings by contemporary Indian artists, to January 26th.

Belmont Galleries, 576 Madison Ave.—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729.—Paintings by old masters.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Paul Bottenwieser, Ambassador Hotel, Suite 504-6.—Paintings by old masters.

Bourgeois Galleries, 693 Fifth Ave.—Exhibition of American art, to January 4th.

Bower Galleries, 116 East 56th St.—Paintings of the XVIIth, XVIIIth and XVIIIth century English school.

James D. Brown, 598 Madison Ave.—Exhibition of paintings, porcelains, rare fabrics and objets d'art, now current.

Brunner Gallery, 27 East 57th St.—Exhibition of paintings by Othon Friesz, through January.

Burehard Galleries, 13 East 57th St.—Exhibition of early Chinese art.

Butler Galleries, 116 East 57th St.—Sporting reprints and a group of views of old New York, through January.

Carlberg & Wilson, Inc., 17 East 54th St.—Exhibition of XVIIIth century English and French portraits, primitives and sporting pictures.

Chabrun Galleries, 556 Madison Ave.—Exhibition of the work of Helene Perdriat now current.

Charles of London, 730 Fifth Ave. (the Hecksher Building).—Paintings, tapestries and works of art.

Daniel Gallery, 600 Madison Ave.—A group of modern paintings, to January 12th.

De Hauke Galleries, 3 East 51st St.—Paintings by Jacques Mauny, January 6th to 25th.

Delphic Studios, 9 East 57th St.—Recent water colors by Mario Toppi, to January 11th. Boardman Robinson, a twenty year retrospective, January 6th to February 1st.

Demotte, Inc., 25 East 78th St.—Gothic sculptures, tapestries, ivories, enamels, stained glass, furniture.

Downtown Gallery, 113 West 13th St.—Paintings of "Heads and Flowers" by A. Walkowitz, to January 20th.

A. S. Drey, 680 Fifth Ave.—Old paintings and works of art.

Dudensing Galleries, 5 East 57th St.—Exhibition of portraits (The Critics Hanged) by a group of American artists, January 13th to 31st.

Durand-Ruel Galleries, 12 East 57th St.—Exhibition of recent paintings by Gianni Parenti, to January 15th.

Ehrlich Galleries, 36 East 57th St.—Exhibition of landscapes in oil and pastel by Louis J. Borgo, January 5th to 25th.

Ferargli Galleries, 37 East 57th St.—Exhibition of paintings and water colors by Vera M. White, to January 5th. Exhibition of paintings by Robert Hollowell, and water colors by Walter Biggs, January 6th to 18th. Exhibition of portrait sculpture, January 6th to 31st. Etchings by George Wright, to January 18th.

The Fifteen Gallery, 37 West 57th St.—Paintings by William A. Patty, to January 4th. Water colors and pen drawings by S. Stella Henock, January 6th to 18th.

Fifty-sixth Street Galleries, 6 East 56th St.—New sculpture by Ivan Mestrovic; sculpture by Charles Despiau from the collection of Frank Crowninshield; sculpture by Carl Milles; sculpture and paintings of the West by J. Clinton Shepherd; sculpture by Sava Botzaris and Jose de Creff, and paintings by Teng-Kwei, to January 11th.

G. R. D. Studio, 58 West 55th St.—Exhibition of paintings by Lillian E. Abrams, Hubert Davis, Harold Graeter and I. Klein, to January 4th.

Gainsborough Galleries, 222 Central Park South.—Old and contemporary masters.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Gallery, 145 West 57th St.—Exhibition of "Texas Landscapes with Blue-bonnets" by Adrian Brewer, to January 6th.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal.—Retrospective exhibition of the work of George de Forest Brush, January 7th to 18th. Landscape paintings by Edward W. Redfield, January 7th to 31st.

Hackett Galleries, 9 East 57th St.—Exhibition of portraits by Leopold Seyffert, to January 18th.

Harlow, McDonald & Co., 667 Fifth Ave.—Exhibition of fine prints by old and modern masters, through January.

P. Jackson Higgs, 11 East 54th St.—Authenticated old masters.

Holt Gallery, 630 Lexington Ave.—Exhibition of oil paintings by Franklin Bennett, to January 18th.

Edouard Jonas Gallery, 9 East 56th St.—Paintings by French XVIIIth century artists and other old masters.

Kennedy Galleries, 785 Fifth Ave.—Etchings and dry points by Tittle, through January.

Keppel Galleries, 16 East 57th St.—Exhibition of water colors and contemporary drawings, through January.

Thomas Kerr, 510 Madison Ave.—Antiques.

Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.—Exhibition of etchings by Angelo and Salvatore Pinto, through January.

Kleinberger Galleries, 12 East 54th St.—Old masters.

Knoedler Galleries, 14 East 57th St.—Exhibition of paintings by modern masters, January 7th to February 1st.

Kraushaar Galleries, 680 Fifth Ave.—Exhibition of etchings by Segonzac, January 10th to 30th.

J. Leger & Son, 695 Fifth Ave.—Paintings by old masters.

John Levy Galleries, 559 Fifth Ave.—Old masters.

Little Gallery, 29 West 56th St.—Exhibition of silver by modern American craftsmen and Lapparra of Paris, English reproductions and antique silver, through January.

Macbeth Gallery, 15 East 57th St.—Exhibitions from the Summer Colonies, No. 3—Mystic, to January 6th. Wyoming and other landscapes by Ogden N. Pleissner, January 7th to 20th.

Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Prints (selected masterpieces), and English embroideries, through January. Memorial exhibition of porcelains by the late Adelaide Alsop Robineau, through January 19th. Exhibition of copies of Egyptian wall paintings from tombs and palaces of the XVIIIth and XIXth Dynasties, January 7th through February 9th.

Milch Galleries, 108 West 57th St.—Exhibition of paintings by Stewart MacDermott, to January 18th.

Montross Gallery, 26 East 56th St.—Exhibition of paintings, water colors and etchings by Philip Evergood, through January 4th. Water colors by Charles Hopkinson, January 6th to 18th.

Roland Moore, Inc., 42 East 57th St.—Chinese art.

Morton Galleries, 49 West 57th St.—Etchings and lithographs of modern dancing by Eugene C. Fitch and paintings by Eva Bernstein, to January 11th.

Museum of Modern Art, 750 Fifth Ave.—Exhibition of contemporary American painting to January 11th.

J. B. Neumann, New Art Circle, 9 East 57th St.—An exhibition of international moderns, American, French, German, Italian and Russian.

New York Historical Society, 170 Central Park West.—Exhibition of photographs of theatrical celebrities of the New York stage, 1850-1910, through February 28, 1930.

New York Public Library, 476 Fifth Ave.—Corridor, third floor, early views of American cities. Room 316; exhibition of lithographs and wood engravings by Honore Daumier, to March, 1930. Room 321; exhibition of portraits in lithography, through March.

New York School of Applied Design for Women, 160 Lexington Ave.—General exhibition.

Newhouse Galleries, 11 East 57th St.—Exhibition of paintings by Abel G. Warshawsky, January 6th to 20th.

Arthur U. Newton, 665 Fifth Ave.—Paintings by XVIIIth century English masters.

O'Hana and de Cordova, Inc., 148 East 50th St.—Loan exhibition of rare books and first editions, property of the Columbia Bibliophile Society, to January 4th.

Opportunity Gallery, The Art Center, 65 East 56th St.—Paintings selected by Eugene Speicher, to January 11th.

Frank Partridge, 6 West 56th St.—Exhibition of old English furniture, Chinese porcelains and paneled rooms.

Portrait Painters' Gallery, 570 Fifth Ave.—Group of portraits by twenty American artists.

Rehn Galleries, 693 Fifth Ave.—Paintings by Morris Kantor, to January 18th.

Reinhardt Galleries, 730 Fifth Ave.—Exhibition of flower and still life paintings by contemporary artists, to January 11th.

James Robinson, 731 Fifth Ave.—Exhibition of old English silver, Sheffield plate and English furniture.

Roerich Art Center, Riverside Drive at 103rd St.—Exhibition of Tibetan banner paintings; and portraits and landscapes by Frank Horowitz, during January.

Rosenbach Galleries, 202 East 44th St.—Fine paneled rooms, tapestries and fine English, French and early American furniture.

Paul Rosenberg & Company, Inc., 647 Fifth Ave.—Modern French paintings.

Schwartz Galleries, 517 Madison Ave.—Sporting and marine paintings by various artists.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Jacques Sellmann Galleries, 3 East 51st St.—Paintings, tapestries and furniture.

Messrs. Arnold Seligmann, Rey & Co. Inc., 11 East 52nd St.—Works of Art.

Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.

Marie Sterner, 11 East 57th St.—Exhibition of contemporary water colors, to January 19th.

Valentine Gallery of Modern Art, 43 East 57th St.—Exhibition of paintings by Henri Matisse, to January 4th. Paintings by Marcel Gromaire, January 6th through 25th.

Van Diemen Galleries, 21 East 57th St.—Old masters.

Vernay Galleries, 19 East 54th St.—Exhibition of XXVIIIth century mantels and chimney pieces, mirrors, wall lights, oak and pine paneled rooms.

Weston Art Galleries, 644 Madison Ave.—Paintings.

Weyhe Gallery, 794 Lexington Ave.—Exhibition of paintings and water colors of the American group, to January 11th.

Whitney Studio Galleries, 10 West 8th St.—Exhibition of paintings by Ward Lockwood, Herbert Morgan and Lucile Blanche, to January 23rd.

Wildenstein Galleries, 647 Fifth Ave.—Exhibition of old and modern French paintings, January 5th to 31st.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Selected group of old masters.

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DETROIT

The exhibition of bronzes by Serge Yourievitch remained on view at the Ainslie Galleries through December 28th. The showing of wood block prints in color by Bertha Lum is still being exhibited there. Mrs. Lum's work interprets the spirit of the Orient in a highly decorative manner.

An exhibition of contemporary German graphic art is now on display in the galleries of the Detroit Institute of Arts. The collection comprises etchings, lithographs and engravings on wood by fifty German artists. The some four hundred prints make up a survey of German graphic art from the domination of the Impressionistic to that of the Expressionistic schools. The greater part of the showing represents comparatively recent work but about a quarter consists of prints made before the war.

Liebermann, the leader of the Impressionistic school, is well represented as are such followers as Kath. Kollwitz, Corinth, Hans Thoma and Zille. Among the Expressionists whose work is shown are Emil Nolde, Barlach, Beckmann, Flori, Erich Heckel, Abbo, George Gross, Max Kaus, Kirchner, Kokoschka, Lehmbruck, H. Nauen, Otto Muller, Richard Seewald and Renee Sintenis.

Drawings, sculpture and paintings by Alexander Archipenko are now on exhibition at the Detroit Society of Arts and Crafts, to remain there through the third week of January. Among the exhibits are two bronzes, "Spring Torso" and "Woman Kneeling."

The Ninth Annual Exhibition of the Work of Jews in Art, sponsored by the

Jewish Centers Association, opened on December 18th with an informal reception at the Temple Beth El, Gladstone and Woodward Avenues. Paintings, etchings, sculpture and objects of art are included by artists in New York, Philadelphia, Chicago, Cleveland, Detroit and even London.

Among the contributing artists are William S. Schwartz, Theresa Bernstein, William Meyerowitz, Marco Zim, Gerald Frank, Hortense Ferne, Morris Grossman and Emery Gellert. Exhibitors from Detroit include Isaac Rader, Sophie Gurwitz, Arthur Lavinger, Jacob Reiss, Paul Frank, Milton Gershogren and Meyer Greenberg.

Sculpture has been contributed by Edwin Denby, Cashwan, Rose Kohler, Alexander Partnoff. Etchings and prints are by Levy, William S. Schwartz, Abbo Ostrowsky and others.

TOLEDO

Four exhibitions will be shown during January, in the Toledo Museum of Art, which will include thirty pencil drawings by Ernest D. Roth; eighteen silver point portrait drawings by Ercole Cortotto; a group of nineteen paintings by nineteen leading American artists, Garl Melchers, Childe Hassam, John Twachtman, Jonas Lie, Robert Henri, Emil Carlsen, Mary Cassatt, John Singer Sargent and others of equal importance, which have been held over from December, and recent Museum acquisitions.

Cortotto's drawings have been on exhibition at the Corcoran Art Galleries, in Washington, and are shown under the auspices of the American Federation of Arts. The drawings are being exhibited for almost the first time anywhere. The exhibitions will be on view from January 5th to January 26th, inclusive, in the temporary exhibition galleries of the Museum.

PHILADELPHIA

The Philadelphia Art Alliance announces the following exhibitions in January and February:

December 23rd to January 5th.—Exhibition of water colors by Charles Dana.

January 9th to January 27th.—Recent European work by Edith Emerson. Geneva drawings, sketches and portraits made during the Eighth, Ninth, and Tenth Assemblies of the League of Nations, and others recently executed in Florence, by Violet Oakley.

January 30th to February 24th.—Portraits by Leopold Seyffert.

February 3rd to March 3rd.—Annual Exhibition of the Circulating Picture Club composed of examples of contemporary American art.

Contemporary Belgian art, represented by paintings, sculpture and various examples of the graphic arts, is now on exhibition in the new Art Museum.

The Edward Side Galleries have added a new room to their exhibition space, a little gallery which at the present moment contains typical examples of the French Impressionists.

There is a "Head of a Young Girl" by Renoir, a dainty example, and a fuzzy landscape from the same brush. Monet is represented by several canvases, including a beautiful one of Charing Cross Bridge and one of his famous studies of his pond of water lilies.

Landscapes by Pissaro and Sisley complete the collection which is small, but choice.

WASHINGTON

The thirty-fourth annual exhibition of the Washington Water Color Club was recently placed on view at the Corcoran Gallery. Among the exhibiting artists were: Edgar Nye, Frances T. Bowman, Catherine Norris Wright, John Whorf, Charles O. Golden, Marguerite Munn, Frances Hungerford Coombs, S. Peter Wagner, Julie Speight, John F. Helm, Jr., Margaret Leint, Elise T. Clark, Mary Augusta Hoover, Carolyn S. Horstall, Margaret Fish, George Senseney, Eleanor Parke Custis, Tom Brown, Annie Kelly, Susan B. Chase, Mabel Mason de Bra, Edith Hoyt, Nelle Patterson, Hattie Burdette, Elizabeth Mulhofer, Clara Saunders, J. Howard Iams, La Force Bailey, Mathilde Leisenring, John Taylor Arms, J. C. Claghorn, Benson B. Moore, Theodore Hardy, Jane C. Stanley.

A group of bromoil prints by W. J. Roberts were recently shown at the Arts and Industries Building of the National Museum.

The Corcoran Gallery of Art has acquired for its permanent collection a bronze by Constantin Meunier, recently shown in the Belgian exhibition. This bronze is entitled "Woman of the People," and it is a representative work.

The Society of Washington Artists announces its thirty-ninth annual exhibition to be held in the Corcoran Gallery of Art from January 5th to January 31st, inclusive. Paintings in oil and sculpture not before publicly

exhibited in Washington are eligible.

The jury of selection consists of the officers and members of the executive committee of the Society. The prizes will be awarded by a special out-of-town committee consisting of Mrs. Charles W. Hawthorne, wife of the painter and herself a painter; N. C. Wyeth, the illustrator, and Hans Schuler, sculptor of Baltimore, head of the Maryland Institute. The prizes will consist of bronze medals in the following classes: portrait (including figure composition), landscape (including marine), still life, and sculpture. Artists who have been awarded the medal in any class within five years are not eligible to compete in the same class in this exhibition.

The Society has arranged to hold a special exhibition in all mediums at the Maryland Institute, Baltimore, in February. Contributors to the annual exhibition at the Corcoran Gallery of Art are asked to indicate whether they are willing to have their works included in this Baltimore showing.

The officers of the Society are: honorary president, William H. Holmes; president, Minor S. Jameson; vice-president, Mary G. Riley; treasurer, Clara R. Saunders, and secretary, J. C. Claghorn. The executive committee includes Eben F. Comins, Catherine C. Critcher, Margaret French Cresson, Charles Dunn and A. J. Schram.

Two Hungarian artists, Elena and Bertha de Hellebrandt, exhibited from December 16th to January 4th at the Yorke Gallery.

At the Arts Club, on December 15th, the collection of portraits by Miss Saunders and caricatures by Charles Dunn were replaced by an exhibition of industrial art.

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